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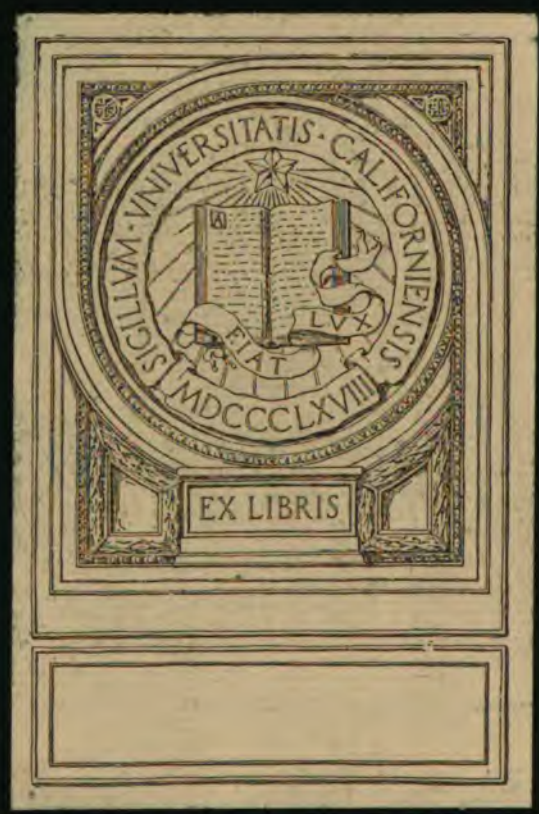
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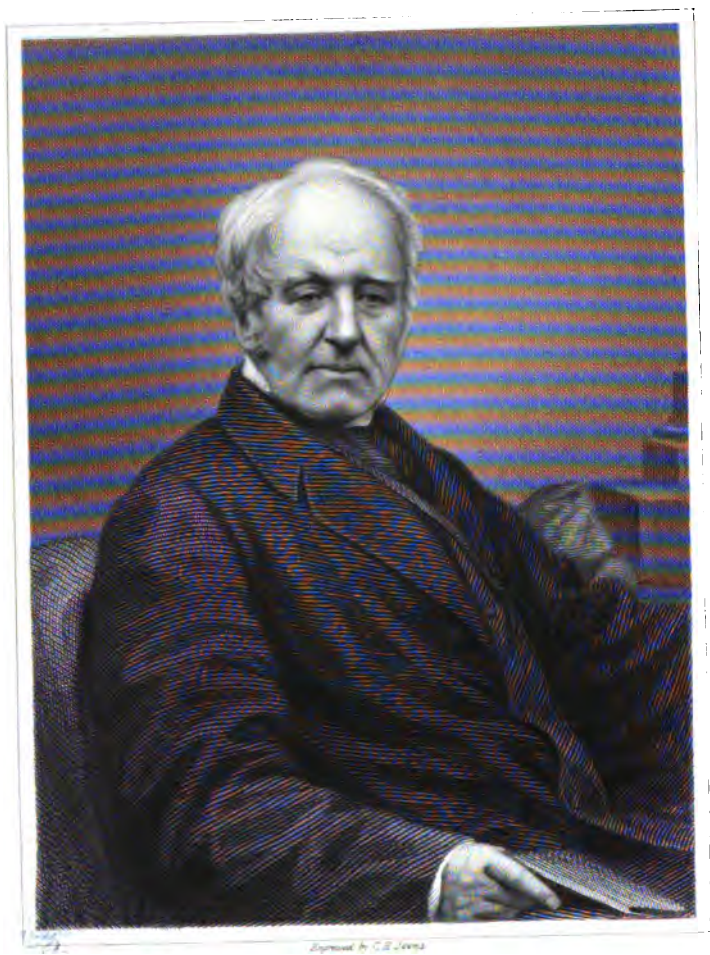

Always, Most sincerely Yours,
Alex. Dyce.

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SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
SOUTH KENSINGTON MUSEUM.

DYCE COLLECTION.

A CATALOGUE

OF THE

PRINTED BOOKS AND MANUSCRIPTS

BEQUEATHED BY

THE REVEREND ALEXANDER DYCE.

MANUSCRIPTS. PRINTED BOOKS, A TO K.

UNIV. OF CALIFORNIA

LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

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NOTE.

This catalogue refers to the Printed Books and Manuscripts, part of the Collection bequeathed to the South Kensington Museum by the Reverend Alexander Dyce, who died May 15, 1869. A companion volume contains a catalogue of the remainder of the Bequest, the paintings, miniatures, drawings, engravings, rings, and miscellaneous objects. The following is an extract from Mr. Dyce's will.

"This is the last will of me, the Rev. Alexander Dyce, of Oxford Terrace, Paddington, Middlesex. As to all my books, works of art, and other such effects, I dispose of them as herein-after specially mentioned. And I appoint my friends, John Forster, of Palace Gate House, Kensington, esquire, and William Macpherson, of Lancaster Gate, esquire, executors of this my will. As to my collection of books and works of art, consisting of the whole of my rare and valuable and other books, and of my pictures, paintings, drawings, miniatures, antique rings, and curiosities, and all my printed books and manuscripts, and any other effects which may, in the opinion of my executors, come under the description of works of art or articles of vertu (the same being herein-after described as "my said collection") I give the same in manner following, in which I have had regard to the gift of the Sheepshanks collection of pictures and works of art, which I desire generally to follow, that is to say, I give and bequeath my said collection unto the Member of Her Majesty's Government for the time being charged with the promotion of art education now undertaken by the Department of Science and Art as the ex-officio trustee thereof, upon the following terms and conditions, viz.:

"1. That such ex-officio trustee do within six months from the probate of my will sign a memorandum of the acceptance of the trusteeship, and deliver the same to my executors, and to be by them copied on the probate of my said will, with a memorandum to be signed by them of such acceptance.

"2. That a proper and sufficient separate room or gallery in or near to the public buildings built, or to be built, for the Department of Science and Art, now called the South Kensington Museum, or elsewhere, be set apart or provided for the purpose of holding my said collection (to be called "The Dyce Collection"), and that my said collection be deposited and kept in such room or gallery.

"3. The right of property in, and possession of, my said collection shall be solely in the ex-officio trustee for the time being, but subject to the conditions herein-after expressed, and to be and remain always under his control, and he shall be the sole arbiter of any question that may arise touching the management or disposition thereof under this my will.

"4. My said collection shall be used for reference and instruction, and shall be exhibited to the public at such times and under such regulations as the ex-officio trustee shall prescribe, and so soon as arrangements can be properly made by him for that purpose; but no part of my

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said collection shall ever be sold or exchanged or be dealt with contrary to the true spirit and meaning of the use, disposition, and control thereof herein prescribed ; the books to be the subject of special care and preservation, and never to be lent or removed from the collection.

" 5. My said collection, or the conditional bequest thereof hereby made, shall not be subject to the provisions of the Act of the 19 and 20 Victoria, cap. 29., intituled 'An Act to extend the Powers of the 'Trustees and Directors of the National Gallery, and to authorize the 'Sale of Works of Art belonging to the Public,' or to any future enactment of the legislature which but for this declaration to the contrary shall or may have the effect of placing my said collection under any other care or ordering than is herein prescribed, or would otherwise alter or interfere with the disposition thereof hereby made. And in case of such interference on the part of the legislature, or if the terms and conditions as herein expressed be not strictly adhered to (subject as after mentioned), or in case the said bequest should not be accepted as aforesaid, then and in either of such cases the gift thereof hereby made shall wholly cease, and my said executors or the ex-officio trustee for the time being, as the case may be, shall thereupon hold my said collection in trust for the University of Cambridge, to be added to and for ever thereafter form part of the Fitz-William Collection of the said university.

" 6. The ex-officio trustee (or university aforesaid, as the case may require) shall provide for the payment (by Government or out of any funds available or to become available for the purpose) of the Government legacy duty which may become payable on the said collection, and also for so much and such part of the duty on the probate of this my will as shall be payable in respect of the estimated value of my said collection so hereby given for the purposes aforesaid, this provision being necessary as my general estate is otherwise of small comparative amount or value.

" In testimony whereof I have to this my will, written on six sheets of paper, set my hand, this Ninth day of March, in the year of our Lord One thousand eight hundred and sixty-nine."

ALEXANDER DYCE.

A BIOGRAPHICAL SKETCH.

THIS word of biography is an attempt to comply with the wish of the authorities of the South Kensington Museum, that some account of Mr. Dyce should accompany the catalogue of the books forming part of the Dyce collections bequeathed to the museum for public use and enjoyment; though what the catalogue itself suggests might by some be thought sufficient without biographical addition. Drawn up with care and knowledge rarely bestowed on such performances, the books it completely describes represent as completely the several themes and subjects from which their owner drew all his pursuits as well as all his pleasures; and glancing through its pages however carelessly, one sees at once that here is a library not brought together haphazard, but collected for special tastes and requirements, and illustrating worthily the life of a scholar. All to whom Mr. Dyce was known will find everywhere the individual impress very strongly marked indeed.

The groups of books most prominent, in more than one literature, are the dramatic; and the range of English production in this field is extraordinarily wide, taking in every variety of stage-play as well as of the higher drama, down to the opening of the present century. It was a taste accidentally determined very early in life; and it gave ultimately a settled direction, in the form which proved to be most beneficial, to his critical and philological studies in later years. The next richest groups are the editions of ancient writers, abundant as they are admirable; and, with them, a rare and fine collection of the works of scholars and critics of the sixteenth and seventeenth centuries, presenting at their best such men as Heinsius, Reinesius, Meursius, Casaubon, the Scaligers, Scioppius, and Salmasius.

Testimony is thus borne alike to his scholarship and to the critical investigations on which it was first employed. To the same date belonged his liking for the Greek poets of the first five centuries, and for the later Platonists, all of whom enter worthy appearance beside their nobler predecessors. And of the same character, traceable in the same care for best editions, were his readings in English classical scholarship, which for him had no higher names than the first and the second Richard, Bentley and Porson. In much danger at one time that the best years of his own life, like theirs, might have been passed in critical amendments of ancient texts, a better genius happily interposed. The youthful accident that first made poetry and the theatre attractive to him, and which also gave him his first real interest in the noblest remains of antique learning, led him in middle life to those studies in English poetry attested by his matchless collection, in that department, of books quite priceless in their value. Beside these were gradually admitted the other principal masters of English literature; and here, to the close of his life, his labours and enjoyments wholly centered. Enriched with wide and varied stores of critical reading such as the greatest in this line might have envied, he became an English scholar; and, following in the ardour of pursuit on the tracks of many English poets, a study of Italian familiarized him with its masterpieces of romance and invention, which he then added to his books. But though he went to them first for help in regard to the writings of others, he stayed with them for love of their own. They were the principal solace of all his remaining leisure; and they helped with his translation of Athenæus, which had been the amusement of several previous years, to relieve his latest labour of preparing his third edition of the greatest of poets. With Shakespeare, on a little table by his bed at the last, were Athenæus and Ariosto.

Alexander Dyce, the eldest son of a general in the East India Company's Service, was born in George Street, Edinburgh, on the 30th of June 1798. His mother was a sister of Sir Neil Campbell, sometime British Commissioner with Napoleon at Elba, and afterwards Governor of Sierra Leone. His father was as nearly related to a very distinguished actor in Indian history, the mother of the General being the "Miss Ochterlony of "Tillifrisky," who took the Sir David of that name into her house at Aberdeen, treated him as one of her own children, and

equipped him for his cadetship to India. She had married a substantial burgess occupying a house in the Broad Street of Aberdeen next to that in which Byron's mother lived, with Byron himself in his boyhood. The floor containing the poet's bed-room was occupied three years ago by a printer who described "hardly a week passing without some party or other "making pilgrimage to the spot." Within a stone's throw is the school Byron went to; and just at hand is Marischal College, where Dugald Dalgetty, another of the immortals, went to school.

Dyce's father and mother sailing for India the year after his birth, he was left in charge of his two paternal aunts at Aberdeen, the elder of whom had a mansion called Rosebank, a mile from the bridge of Dee, which he afterwards inherited from her. Here was passed all his boyhood, until he was ready for the Edinburgh High School; and his earliest recollections of

"la bella Aberdona
Che del gran fiume Dea in riva è posta"

were associated with a Major Mercer, whose verses when published by his brother-in-law Lord Glenbervie ran into a third edition, and who, with another then living celebrity, Beattie, represented to the admiring lad all that was poetically conceivable of the beautiful and sublime. Next to these, he was most impressed by what he was told of the eccentricities of Lord Monboddo, and of a very whimsical lord of session, Gardenstone, who would never use any knife and fork but his fingers in eating fish, and in travelling between Edinburgh and Aberdeen would always persist in going round by Stirling to avoid the danger of the Queen's Ferry!

It was not till Dyce joined the High School that his taste for poetry took the decidedly dramatic turn, though there was a touch of the stage in his last boyish experience at Aberdeen. Miss Paton came there as a little girl with her mother, a singer of the Catalani school, and between the two parts of the mother's musical entertainment recited Alexander's Feast with a superabundance of gesticulation that delighted the small Alexander, who was full of glee when he saw her scampering round the room towards the end of the Ode, to supply the action of leading on the Macedonian Conqueror to fire the palace of the Persian Kings. Dyce visited Aberdeen not infrequently in his manhood, and after he had taken orders once preached at an English episcopal chapel in the Gallowgate, giving offence by taking his text from the Apocrypha; but the general impression left by

him here was rather sporting than clerical or literary, if we are to take it from the remark of a friend of the family on hearing of his publishing old plays, that he wondered a man should take to that who could fish so well with a fly.

Adam, the author of Roman Antiquities, was at this time, I believe, in the last year of his rectorship of the High School; but the Gazetteer which Dyce kept to the last among his grander books ("Brookes and Walker improved"), with the inscription, "Alex^r. Dyce received this book as a premium at "the High School, August, 1811," tells us all we know of him in the famous academy; and it may be feared that his scholastic achievements in Edinburgh were somewhat eclipsed by his opportunity of indulgence in dramatic tastes and enjoyments.

This came to him as part of the cordial welcome that awaited him from an old lady who had been his mother's friend from her childhood; a woman of character, and very attractive. She was the widow of Smollett's nephew; her sister, under her maiden name of Renton, figuring in Humphrey Clinker; and in her oldest age she retained not a little of the vivacity of youth. Well acquainted with the higher literature, she was chiefly remarkable by her fondness for the theatre, where, not being ill or under any special engagement, she went every night: to the horror of presbyterian neighbours, who thought a woman of eighty, even if she ever indulged such unbecoming soul-ensnaring vanities, should long ago have abjured them. Still, every night at the theatre royal, full or empty, there sate in the box next the stage, either with a daughter or alone, the stately yet sprightly old gentlewoman in her black dress of somewhat obsolete fashion, with a large fan in her hand. Dyce remembered the fan for the part it played when he went with its mistress to see Blue Beard, and she tapped with it on the side of her box to motion back the Bashaw's attendants, and get her little friend full and unobstructed view of the pasteboard elephant with its rolling eyes. On other occasions there was loftier fare. He sat by the old lady's side, one night, to see John Kemble in Brutus; Mr. Walter Scott coming into the box with his wife at the end of the tragedy, and saying to Mrs. Smollett, on Kemble being announced to play Sir Giles Overreach next night, that Sir Giles was a Richard the Third in low life. Dyce had made a note of this before discovering something of the same remark in one of Scott's later writings on the stage. But it was not the author of Marmion, or any other celebrity one would now be apt to select, to whom the Edinburgh folk

then reverentially looked up as their representative man in letters. This they found in the (if it must be said) by no means first-rate novelist and essayist, whose association was with the glory of the past, the author of the Man of Feeling, Henry Mackenzie; whose thin tall form, Dyce, a few days before he left for Oxford, had intense interest in seeing as he walked rapidly through the streets of his native city, in a scanty brown wig, a plain black suit with long gaiters, and supporting rather than supported by a stout gold-headed cane. The last touch of the picture recalls his own familiar presence at old book-shops and sale-rooms in London streets half a century later, the stout walking-stick giving no support to the tall bent figure, but borne always aloft before it. The face which in these Edinburgh days, judging from the photograph of a miniature belonging to his mother, must have been a very type of attractive boyhood, animated, intelligent, and handsome, had borne well, then, all the interval of years; in manners ever studiously courteous and quiet, he was in the later days still the "gentle giant" they had called him in his youth; but he stooped very much, as men above the average height are given to do, and his now massive person had ceased to receive much advantage from the scrupulous attention he had once paid to the superficials of dress. His brother the General thus described to me the amount of his luggage on the occasion of a week's visit to himself at Southampton. "He brought seven shirts and a "Sophocles."

Dyce's father, whose promotion in the Madras army had been very rapid, was extremely eager to secure to his eldest son the advantages of the El Dorado which India in his day continued to be: but "Alick" steadily stood out against his father's plan, left its profits to his brothers, and, on the General insisting as an alternative that he should adopt the Church for a profession, he took orders; though this had not been his intention on first entering into residence at Exeter College, Oxford, in the winter of 1815. There he took up with much zeal the study of the classics, and was assiduous at lecture; but his earliest and strongest tastes remained. The 1775 edition of Gray's Poems in his library has this manuscript note: "When an undergraduate at Oxford I "bought this volume of R. Bliss the bookseller, paying for it "two guineas, and it is now worth about half-a-crown." He might have added by way of set-off that not many years later he bought for two shillings, bound up in a ragged volume of otherwise worthless pieces, one of the rarest of the Shakespeare

quartos worth at least as many hundred pounds. Of course his passion for the stage as well as for English poetry had accompanied him to Oxford; and he was still in statu pupillari when he approached the "Great John" (Kemble) with a respectful written request to be informed which was the particular night fixed for his farewell appearance? Kemble's reply had the gravity and stateliness as of the utterance of a bishop, and was to the effect that he didn't know himself. It turned out however to be the 29th of June, 1817; and at one o'clock on that day, Dyce, who had travelled up from Oxford, found himself at the pit-door of Covent Garden theatre, in a group of a dozen other enthusiasts, who, by the time of the opening of the doors at half-past six, had become wedged in among masses of people exceeding by many hundreds what the pit could hold. Borne along the lobby in a fearful rush, he alighted luckily upon a seat next the orchestra, and there saw Coriolanus. He gave an account of it which Campbell published; but I was more struck by his verbal description of the contrast that Kemble presented, between what he had been that night on the stage, and what he was when he came at the close before the curtain to utter his farewell. Unreality and reality were suddenly brought face to face; and the spectators assembled for the grandest show that could attend an actor's life, saw unexpectedly the most pitiable also, which yet with equal certainty accompanies it in its highest successes and worst failures. During the tragedy Kemble's bearing had been erect, his tread firm and stately; but in his own person after it, he entered stooping, dragging his feet after him, gasping for breath, wiping his tears with trembling hand, and in his agitation unconsciously twisting his pocket-handkerchief round his fingers. It was as if visibly before the lookers-on, a real Melmoth were passing from manhood into age.

In the same month, two years later, Dyce saw a greater performer act for the last time. Mrs. Siddons's first farewell had been taken seven years before, and her fame had not profited by subsequent appearances in aid of family benefits; but Dyce always spoke of portions of this particular performance of Lady Randolph on that night as a thing quite apart in his memory. This was confirmed by Macready, who played Glenalvon; and who told me that when, after her caution about Norval, putting aside as needless Glenalvon's gaze as though he'd "pry" into her "heart," she said

'Tis open as my speech!

her look, gesture, and tone were so startling in the majesty of their

perfect simplicity, that he forgot himself, the scene, the words of his part, everything! His only other like experience was while playing in the School for Scandal with Mrs. Glover, and Mrs. Candour says to Joseph Surface "By the bye, I hope 'tis not true "that your brother is absolutely ruined," when Macready was so taken with surprise by its perfect naturalness, so disconcerted, and made so uncomfortable, that his assumed character and its language quitted him abruptly, and his mind flew back suddenly to his own brother, as if ruin might have fallen upon him. It was doubtless the same sort of effect that made Charles Kemble's wife say, on hearing Kean's comment, in Othello, on Iago's devilish suggestions as to the source of Desdemona's preference for him, "And so she did!" that it was so natural it made her jump.

But the merely natural, after all, is not the consummate thing that poets of the highest genius demand from the stage. There is something beyond, and yet including it, which even the greatest masters rarely, if ever, mount to; and this is what Charles Lamb pointed at when he said that Lear could not be acted. Judging what is popular now, however, by the current reports in praise of it, acting that goes widest of the poet it professes to interpret gets credit at a very cheap rate for the original and surprising; though it seems also evident enough that the thing substituted for the real thing has plenty of cleverness of its own to excuse admirers. Indeed where the art of an actor is even of the first rate, it occupies only a strange middle place between the subtle reaches of poetry on the one hand which it can seldom hope to arrive at, and those triumphs on the other of movement, gesture, tone, and look where it must always help an author more than it can be helped by him. Acting at its very best, in short, by the reason that its master strokes leave the highest things undealt with, is practically a dead leveller; equalizing the Penruddocks and Timons, putting side by side the Lady Randolphs and Lady Macbeths, and lifting the stilted bombast of Zara to the level of Constance's grief and scorn. Godwin said it was worth a day's journey to see Mrs. Siddons walk down the stage as Congreve's captive Queen; and Leigh Hunt used to illustrate what the actor can supply where the poet is deficient, by an instance of the same great actress in the insipid tragedy of the Grecian Daughter. The heroine has obtained for her aged and imprisoned father some unexpected assistance from the guard Philotas, at which transported with gratitude, but having nothing from the poet to give expression to her feelings, Mrs. Siddons

started with extended arms and cast herself in mute prostration at his feet. "I shall never," said Hunt, "forget the glow which "rushed to my cheeks at this sublime action." The modesty of the author who would appropriate it as his own, and that of the actor who mistakes for his own those master-hits by Shakespeare of which he always misses the meaning, run in lines exactly parallel.

To the brilliant histrionic genius who blazed out upon the London stage as the elder Kembles quitted it, Dyce was less strongly attracted. First impressions in these matters go for much; even the grief of Mrs. Siddons, to those who had given allegiance to Mrs. Pritchard, seemed the grief of a cheesemonger's wife; and something of the same style of criticism was in Dyce's description of Kean's Duke of Gloster as a pot-house Richard. He was present at his sixth performance of it at Drury Lane, and described vividly what he saw of the enormous crowd it attracted. There was a slowly-moving line of carriages from Coventry Street in Piccadilly up to Brydges Street, and the line from the city was proportionally long.

He took his bachelor's degree at Oxford in 1819; Lord Yarmouth, afterwards Lord Hertford, being his only college contemporary he ever spoke of, and very strange were the stories of him; afterwards he closed the discussions between his father and himself, by entering into orders; and between 1822 and 1825, when his London residence and literary life began, he served two curacies. The first, that of Llanteglos, a small fishing village near Fowey in Cornwall, to which his college, by its special connection with the western counties, had probably helped him. The second, that of Nayland in Suffolk, famous as the scene of the principal labours of a distinguished English scholar and divine. Dyce here collected many curious anecdotes of "Jones of Nayland," and formed a high estimate of his writings and character; but while thus engaged in clerical duties, he made no sally of his own into literature. Shortly before he took his degree he had edited, in 1818, Jarvis's Dictionary of the language of Shakespeare; and in 1821, just before his ordination, Parker of Oxford published for him a small volume of translations from the Greek of Quintus Smyrnæus. The selections were from the first five books of the continuation of the Iliad, and were executed in easy well-modulated blank verse; the object being to show the greater adaptability of that form over rhyme to the simple tone of Grecian poetry.

Thomas Rodd, one of the best-informed dealers of this century

in old books, and who rendered Dyce invaluable service in the collection of editions, published for him in 1825 his Specimens of British Poetesses, including some rare and some manuscript pieces, its range being from Juliana Berners to Felicia Hemans. In the preface to it he justly claimed the merit of having first put forth such a work "entirely consecrated to women;" and, expressing the hope that this fact might not be forgotten when more such Anthologies should appear, he added his confident and gallant belief that they would in future centuries be more interesting and exquisite than that which he was laying before our own, because the female mind had been making rapid advances, and female genius had invariably risen with every opportunity afforded to it. Two years later, an edition of the poems of Collins with Dyce's notes came out; and with this began his connection with the late Mr. Pickering, a publisher famous for his accuracy and refinement of taste, and for the luxury of his paper and print. When Dyce's reputation was highest, his payment for his labours would have paid only in a small part for the rare editions which were the tools he worked with; but at the outset he had not even so much contribution to his outlay; and, in other circumstances than his own, the work he did best could not have been done. So limited the sale for it, and so exacting his necessary requirements in regard to printing and other points of production, that it was a liberality merely to share the venture; and, but for Mr. Pickering's enterprise, Dyce would have had no encouragement to continue the design he now began of employing his critical powers and acquirements in the field of early English dramatic poetry.

George Peele's works, with memoir and notes, appeared in 1828, and a second edition was published in 1829; the third or supplementary volume not being added until 1839. With the same care, and even more completeness, in 1831, his memoir and works of Robert Greene were issued; and thus were restored the two leading features of by far the most remarkable picture of the earliest achievements of our English stage, until then so blurred as to be illegible. The edition of Greene was one of the books that last interested Scott, who in a letter to Dyce published by Lockhart says he meant to review it in the Quarterly; but the sad closing illness interposed. No such accurate illustration of the condition of the English theatre and its writers at the critical moment when Shakespeare was entering the scene, will be found anywhere as in these two books; and when Marlowe's works were afterwards added, the

trilogy of our earliest drama was complete. Without thorough study of it, Shakespeare himself can never be understood thoroughly. Wide and broad as the distinctions are between those three men and him, the stride they made over the heads of all their predecessors was as great and sudden as the leap he took over theirs; and in the contrast of their three miserable, pitiable, tragical existences, beside what we must infer his to have been from the calm close of it at Stratford, may be found, by such as care to look for it, a lesson of the deepest significance. There is nowhere written, in such terrible characters as in the lives of Greene, Peele, and Marlowe, the story of the depths of degradation to which recklessness and vice may bring the highest intellects.

After a quarter of a century, and singularly careful revision, Greene and Peele were put forth in one volume, Marlowe following in similar shape a little later; and, as it happened with all his books, they have encountered no criticism so keen as his own. "Unfortunately" he wrote to me, "after all the pains I took to "amend the texts, much remains, in Greene and Peele especially, "in a most wretched state, and must ever remain so, owing to "the frightful mutilation they have undergone." It was from this readiness to apply sharp tests to his own work that its general excellence was derived; and his most arduous, minute, and unremitting labour of critical investigation, where no reward was possible to him but to satisfy himself, had too often disappointment for its sole reward. But nothing quenched his ardour in the pursuit which was the interest of his life; and, leaving others to praise what he would himself secretly condemn, he was always ready to begin anew. He was a social man, had many friends, was welcome everywhere for the pleasure of his quiet talk, so full of varied knowledge made doubly delightful by old-world breeding and courtesy; but once immersed in a fresh subject, his power of concentration upon it, and of self-isolation from every other theme or thing on earth, reminded one most of what is told in this particular of the prodigious scholiasts of old. "I never hear "anything, or of anything," he wrote on one of these occasions. "If the conflagration of the universe were to take place to-"morrow, I should not know that it was going on till the flames "had reached Gray's Inn gate." He lived in Gray's Inn Square (number nine) until his mother's death in 1859: when his brother, General Archibald Dyce, forced him out of the chambers where the books that lined every wall had overflowed into all the nooks and crannies in the passages; where, within deal chests and

drawers of a marvellous ungainliness, were concealed drawings and engravings of supreme beauty by the earliest and rarest masters; and where treasures of editions that would have deprived a bibliomaniac of his last remaining vestige of reason, were hidden away from all eyes, including his own. He went often to the British Museum to consult a rare book, which it would have taken him too much time to dig out of his own recesses. After quitting Gray's Inn he lived until his death in 33 Oxford Terrace.

Between Peele and Greene he had published, in 1830, four volumes of Webster, to whose indisputable dramatic genius something of a just homage was thus first paid. Three years later he completed the edition of James Shirley which Gifford had left unfinished, adding some notes of special value and a biographical preface. He had meanwhile taken much interest in Mr. Pickering's undertaking of the Aldine Poets, to which, in 1831, 1832, and 1835, he contributed editions and memoirs of Beattie, Pope, Akenside, and (the poems of) Shakespeare. He edited also for Mr. Pickering a choice little square volume of English Sonnets; and between this date and 1838, dropping for the time his labours in poetical literature, he turned to a critical master in another field to whom the success of his own earliest self-discipline had been largely due, in the hope of paying back something of his debt to Richard Bentley. "I published three volumes of his works," he wrote to me, "and originally intended to have greatly in-" creased the collection both from printed and from manuscript " sources; but the indifference of general readers to classical " literature prevented my carrying out the design." What he managed to do was nevertheless worth doing. The book is the best edition we have of the Dissertations on Phalaris, and of the Boyle Lectures; and, if for no other reason, it would have claimed mention for its introduction to him of its printer, Mr. Charles Robson, in whom he found a man of unusual taste and of knowledge still more rare in his calling. He used to compare him, for the extent and accuracy of his acquaintance with many ancient languages, to the famous French and Italian lords of type, Aldus and Etienne; and if he could always have had his own choice, would never have employed any other for his editions. Like Mr. Carlyle, who has had the same experience of the worth of a learned printer, he felt safe only in Mr. Robson's hands.

Two years after the Bentley, having meanwhile completed his supplementary volume of Peele, he sent out an elaborate edition of the plays of Middleton; and between this and 1843, when he

began his Beaumont and Fletcher, the weightiest enterprise he had yet attempted, he finished an admirable collection of the Poems of Skelton, and edited sundry pieces for the Percy, Camden, and Shakespeare Societies, which he had assisted in establishing. These pieces are particularly named in a list, furnished by himself, of the several subjects handled by him up to the date of the fifth of his Beaumont and Fletcher volumes; and this list therefore, although its more important information has in substance been given, it may be interesting to add under his own hand. "The following is I believe, with the exception of a few scattered "things, a complete catalogue of my literary sins. i. Select "Translations from Quintus Smyrnæus, 12mo. ii. Specimens of "British Poetesses, 8vo. iii. Poetical Works of Collins, 8vo. "iv. Peele's Works, 8vo, 3 vols. v. Greene's Plays and Poems, "8vo, 2 vols. vi. Webster's Works, 8vo, 4 vols. vii. Shirley's "Works, begun by Gifford, 8vo, 6 vols. viii. Middleton's Works, "8vo, 5 vols. ix. Specimens of British Sonnet-writers, 12mo. "x. Demetrius and Enanthe (*i.e.* Fletcher's Humorous Lieu-"tenant), from a MS., 8vo. xi. Bentley's Works, 8vo, 3 vols. "xii. xiii. xiv. xv. (In the Aldine Poets.) Life and Poems of "Shakespeare, Life and Poems of Akenside, Life and Poems of "Beattie, Life and Poems (3 vols.) of Pope, 12mo. xvi. Kempe's "Nine Days' Wonder (Camden Society), 4to. xvii. xviii. Porter's "Angry Women of Abington, Drayton's Harmony of the Church "(Percy Society), 12mo. xx. xxi. The Old Tragedy of Timon, "The Tragedy of Sir Thomas More (Shakespeare Society), 8vo. "xxii. Skelton's Works, 8vo, 2 vols. xxiii. Beaumont and "Fletcher's Works, 8vo. *To Be*, 11 vols."

The eleven volumes that were "to be," he finished duly, and had a just pride in. He would say that he had never bestowed so much labour on a very few pages as in the memoir of Beaumont and his Friend. "It cost me an immense deal of pains" he wrote, "for I tried to make it not exactly what such biogra-"phies too often are, a mere string of dates and extracts from "registers. But it extinguished everything else for me during "the time. Of what has been passing lately I am entirely "ignorant. Indeed I don't believe I am fully acquainted with "anything that has happened later than the 29th of August, "1625, the day of Fletcher's burial." Nor did he ever lose his liking for this book; although more than a year before its last volume came out his mind was already set upon a higher task, to which this, and indeed all those previous labours of which the list is above set down by him, had been but as discipline or

preparation. "Remarks" on some recent editions of Shakespeare, published at the close of 1844, were followed in the next few years by similar "Notes" and "Strictures," until at last, on the 25th of July 1853, he arranged with the late Mr. Moxon for an edition by himself of the great poet. It appeared in 1857; and six years later he made arrangement with Messrs. Chapman and Hall for his more valuable second edition, adding to it a noble Glossary into which he poured the reading of his life. This concluding volume appeared in 1867, but already he had resumed a critical investigation of what seemed to him still doubtful passages in his earlier volumes, and had laid the foundation of that third edition which was to be indeed his last. Other work there had been in the interval; to which we are indebted for an improvement of Gifford's edition of Ford, and for our best edition (before named) of a mightier master, Marlowe, beyond question the greatest genius of the Elizabethan stage excepting Shakespeare, and to the modulation and music of whose verse Milton had large obligation; but Dyce's labours to illustrate the poet confessedly greater than them all were never again discontinued. They ceased only with his life. Shakespeare was the subject of his first book, and of his last.

At his death the Times spoke of Dyce as a man who during a long life of study united the patient learning of an antiquary with a real yet chastened feeling for the beauties of our earlier poets and dramatists. The remark fairly expresses the distinctive merit in his critical method which above every other qualified him to deal successfully with Shakespeare's text. In criticism as in other things, every time has its fashion; and the modern style in Shakespeare criticism has been to make much too light of the notes and readings of the Variorum edition. Charles Lamb much impressed me in my youth by telling me, that having tried to read the First Folio he had to fling it down in bewilderment and despair, and that the men of the eighteenth century who first made the poet readable were entitled to everybody's gratitude. They have since, from the critics at least, had nothing but anathema. Any worship of the poet has been reckoned heterodox unaccompanied by a flaying of his commentators. As a general rule, what they left uncorrected has been kept, what they corrected put back, and the safe middle course rarely taken. Dyce on the other hand took precisely that course, and held it with a nice judgment. He reinforced those old labourers in the same field by fresh authorities when he believed them to be right; he exposed what he saw to be their errors; and so

steadily kept the balance between rational scrutiny and blind idolatry of the original texts, as to satisfy fairly both the poetic student and the archaic scholar. Thoroughly practised in the language and customs of Shakespeare's day; with his mind fixed on restoring, and never upon amending, his original; an excellent classic; a master of phraseology now obsolete, to whom the old orthography and prosody were familiar; with a good ear, and strong common sense; none of the commentators have excelled Dyce, and very few have equalled him, in the felicitous application, from a remarkably wide range of reading, of identical or analogous phrases and words to the settlement of lines in dispute. One important judgment, it may be added, passed upon Shakespeare more clearly and strongly than by any other commentator, was one on which he spoke with peculiar authority, and is decisive of his capacity as a critic. Conversant with Jonson and Massinger, with Dekker, Cyril Tourneur, and Heywood, and having subjected to his own special study each separate effort by Greene, Peele, Marlowe, Webster, Middleton, Ford, Beaumont, and Fletcher, Dyce altogether objected to placing Shakespeare only at the top of the same list with these his brilliant contemporaries. Hazlitt's dictum for the most part has been silently accepted, that it was a race of giants; that they all were of a noble but common brood; and that among them Shakespeare was only distinguishable as "in shape and "gesture proudly eminent," the tallest, strongest, and most graceful of them all. No, said Dyce, that is decidedly not so. Shakespeare was not only immeasurably superior to his Elizabethan comrades in creative power, profound thought, and insight into the human heart, but stood quite distinctly apart from the whole of them in his methods of delineating character, in language, in versification, and in peculiarities of diction. Dyce added an illustration which was very simple, but has extraordinary weight. It was an ordinary and common practice with all of them to affect their audiences at the expense of nature and probability, and this Shakespeare *never did.*

All through the years when thus he was busiest with the work that pleased him most, he had been amusing his leisure with a translation of Athenæus, already named, which he began, if I remember rightly, while engaged on Fletcher's plays. He had varying fortune with it; but as it was never in the nature of a task, he made light of the failures and rejoiced in the lucky hits, of which his letters gave occasional small examples. "Here" said one "is something I mean to submit to Luttrell." (Rogers's

friend of course, whose name may remind me that the later life of the old wit and poet had no more welcome or familiar companion than Dyce, who published after his death a small volume of his table-talk.) "They are four lines of Theognis, apud "Athenæus, which after much pains I have just translated so as "to satisfy myself.

"Befits not old man with young wife to yoke,
"For she's a skiff which rudder cannot sway,
"Nor anchor hold: but oft, her cables broke,
"At night she harbours in another bay."

Even Athenæus however was not to go smoothly always; for soon after he sent that epigram he was moved to much impatience by one of the cheap "classical libraries" putting out an extremely eccentric version (to characterize it mildly) of the Banquet of the Learned. He had never before admitted any other design in his own translation than an agreeable occupation of leisure; but there was doubtless behind it a hope secretly cherished which any bungling caricature of his original might altogether disable, and this now escaped him in sundry scornful allusions. "Oh yes! I "work away at Athenæus, which, if I ever finish it, nobody will "print, publish, or read! I sent you a few lines the other day, "but what say you to these?

"A numerous party may sit round a table,
"But not more than three, four, or five on one sofa;
"For else it would be a disorderly Babel,
"Like the hireling piratical band of a Rover!"

They belonged to one of the effusions of the translator who had struck Dyce with horror, and who thus burlesqued and cockneyfied what Athenæus so gravely quotes from the divine Archestratus, famous for having first, in his magnificent poem on Gastronomy, called the world's attention to the fact that the dinner-table was the only institution really deserving the attention of mortals, and laying down the rule which so many immortals since have accepted and insisted on, that "It is best "to dine together at one luxurious board, and to let the party "consist but of three, or four, or five at most, else it will be a "camp-revel of hireling and rapacious soldiery!" Nor had this ingenious gentleman been content with making Archestratus cognizant of the building of Babel. He made Æschylus dilate on "other smells besides Macassar!" And of a party whom Clearchus describes as talking about lampreys caught in the Sicilian sea, he reported as "having in their mouths" turbots caught there. Perhaps it was the very extravagance of such

things that on reflection reconciled Dyce to his translating rival, for after a few days no more was heard of him. With his own translation, to the very close of life, he continued to indulge himself at odd intervals; and, not very far from completion, it has come with his books to South Kensington: where, some day perhaps, an enthusiast for the Deipnosophists may think it worth the pains of unearthing. The manuscript is a little confused, and through erasures and interlineations not very legible; but it may be also worth mentioning that wherever the Greek character is, that trouble is not. Porson himself did not write it better than Dyce did.

His last letter before his final illness, dated the close of June 1868 (on the 12th he had received some friends at dinner at the United University, where such meetings were frequent in the latter years), told me that he felt, he was "thankful to say, " unusually well;" said he had been reading the Atalanta of Mr. Swinburne, whom he called a genuine singer; and closed thus: "Here's a morsel of Athenæus I have just tortured into " English: an epigram on Cratinus the comic poet, who was " always drunk when he composed his plays!

" 'Wine's the swift courser, on whose wings
" 'The charming poet mounts the skies;
" 'But ne'er to bright imaginings
" 'The water-drinking bard can rise.'

" 'Twas thus Cratinus said and felt,
" Who, while he plied his tuneful task,
" Not of a single wine-skin smelt,
" But breath'd the fumes of a whole cask.

" Hence, in his dwelling, garlands fair
" With roses twined were scatter'd round;
" And hence with ivy was his hair
" Like thine, O Dionysus, crown'd!"

Dyce's next letter, at the beginning of August, written from the bed-room which he never quitted again, was to tell me he might be shown by way of contrast to our old friend the Yellow Dwarf, having become a Yellow Giant. "Being free from pain, " which Horace Walpole defined to be the pleasure of old age, I " ought to be satisfied; but I nevertheless am ill, ill, ill, ex- " hausted from inability to sleep and to eat, my nights intolerable, " my days wearisome because I cannot read, and when or how " it is to end seems uncertain." It was an attack of jaundice which ended in organic derangement of the liver. "I am now," he wrote on the 4th of December 1868, "in the seventh month

" of my martyrdom, and very little better on the whole . . . I " suspect that I am very gradually dying; and if such is the " case, I certainly have no reason to make any childish lamenta- " tion, for I have lived a great deal longer than most people who " are born into this world, and I look back on my past existence " without much disapprobation." He lingered five more months, not without higher consolations than may accompany even the retrospect of a blameless and not ill-spent life; and passed away very peacefully on the 15th of May 1869, within a month of his seventy-first year. He left a great many friends to deplore a loss which they could never replace, for all the qualities that give charm to private intercourse were his in abundant measure.

Dyce's books it had been his intention to bequeath to the Bodleian; but it was suggested that they ought rather to be placed, with the rest of his collections, where they would be within reach of a wider world of students. This appeared to satisfy a wish he had himself strongly indulged, that they should be kept together not merely as a memorial of the employments and enjoyments of his own life, but as a means of helping others engaged in like pursuits; and the South Kensington Museum was chosen to receive them. The bequest was drawn up on the plan of Mr. Sheepshanks's gift of pictures, the ex-officio trustee to whom care of it was committed being the member of the government for the time being charged with the promotion of art-education "now undertaken by the Department of Science " and Art." An extract from the will is prefixed. It states the object of so leaving the collection of books and works of art to be, that they shall be used for reference and instruction, and exhibited to the public under such regulations as the trustee may prescribe; with a condition that the books are not to be lent or removed, and with express stipulation for the provision of a separate room or gallery "proper and sufficient" to contain them. The respect shown to this important bequest; the arrangement of the collections since made; the present catalogue of the books, and the catalogue already issued of the paintings, drawings, and engravings; have thus far attested the value set on the gift by the authorities having charge of it. It is the duty of Mr. Dyce's representatives to add that in preparations connected with the legacy, and especially in the volumes here laid before the reader, invaluable help has been rendered by the zeal and the ability of Mr. R. F. Sketchley. The want of a proper building is the only

shortcoming which they have had to bring under notice of the Department, and this is to be remedied without farther delay. The architect of the new works at the museum, General Scott, has now instruction to complete, before any other portion, this much-needed provision; and when a fitting home is afforded to Dyce's Books, Drawings, and Engravings, the public will understand the extent of the generous bequest, and will receive its advantages.

JOHN FORSTER.

UNIV. OF CALIFORNIA

CATALOGUE

OF

MANUSCRIPTS AND PRINTED BOOKS.

MANUSCRIPTS.

*** *Manuscripts to which an asterisk is prefixed contain MS. notes by Mr. Dyce.*

A LARUM.

A Larvm for London, or the Siedge of Antwerpe. With the ventrous actes and valorous deeds of the lame Soldier . . . 4to. Lond. 1602. (*See* Printed Books, No. 65.) 1

Transcript. "The Garrick copy is imperfect at the end."—*MS. note by Mr. Dyce.*

ALCILIA.

Alcilia. Philoparthens Loving Folly. 12mo. Lond. 1613. 2

Transcript, with MS. notes.

ANTIBOSSICON.

Antibossicon. [By William Lily.] 4to. *End.* Lond. In Ædibus Pynsonianis. 1521. 3

Transcript by Mr. Dyce.

Antibossicon Guil. Hormani ad Guilielmum Lilium, &c. 4to. *End.* Lond. In Ædibus Pynsonianis. 4

Transcript by Mr. Dyce. *See* Brunet, Manuel du Libraire, I., 314.

APOLLONIUS, RHODIUS.

Αργοναυτικα. Argonautica. E manuscriptis codicibus, adhibitis suis etiam et doctorum virorum conjecturis, emendavit et descripsit R. F. P. Brunck. Greek. On vellum. Folio. 5

"This MS., wholly in the handwriting of Brunck, was finished by him on the 21st of March 1775 (see the last page)."—*MS. note by Mr. Dyce.*

ATHENAEUS.

MS. translation and notes by Mr. Dyce. *5

AVALE (LEMEKE).

A Commemoration or Dirige of Bastarde Edmonde Boner, alias Sauage, vsurped Bisshoppe of London. Compiled by Lemeke Auale. . .Anno Domini. 1569. 8vo. Imprinted by P. O. 6

Transcript by Mr. Dyce.

B. (R.).

Greenes Funeralls By R. B. Gent. [Richard Barnfield?] 4to. Lond., John Danter. 1594. 7

Fourteen sonnets. Transcript by Mr. Dyce.

BALE (JOHN, Bishop of Ossory).

A brefe Comedy or enterlude concernynge the temptacyon of our lorde and saver Jesus Christ, by Sathan in the desart. Compyled by Johan Bale, Anno 1538. 4to. 8

Transcript.

BEAUMONT (FRANCIS) and FLETCHER (JOHN).

The Honest mans Fortune Plaide in the yeare 1613. 34 leaves, written on both sides. [Anon.] Folio. 9

At the end is written: "This Play, being an olde one and the Originall Lost was reallowd by mee, This 8. Febru. 1624. Att the Intreaty of Mr. [Taylor]." From Mr. Heber's Library.

The Faithful Friends. Title (on which appear the Dramatis Personæ) and 78 numbered pages (and an inserted leaf). Folio. 10

"From this MS. Weber printed *The Faithful Friends*, in his ed. of Beaumont and Fletcher, vol. I., and has given a fac-simile of its three different handwritings,—from p. 4.—from the leaf inserted after p. 69.—and from p. 78."—*MS. note by Mr. Dyce.*

On Title—"Henry Kett, Oxford, 1798." From Mr. Heber's Library.

BEZA (THEODORE).

A Tragedie of Abrahams Sacrifice, written in french by Theodore Beza, and translated into Inglish, by A. G. [Arthur Golding]. Finished at Povvles Belchamp in Essex, the xj. of August. 1575. 8vo. Lond., Thomas Vautroullier. 1577. 11

"The copy (the only one, I believe, known to exist), from which this transcript was made, was purchased by Forster from Scot the bookseller for 21 guineas. At Forster's sale it was bought by Malone for 10*l.* 5*s.*"—*MS. note by Mr. Dyce.*

BURTON (E.).

Observations on several authors. E. Burton, A.M., "Fellow of Trinity College, Cambridge, in the year 1745." 4to. 12

"N.B.—These critical remarks were the employment of my leisure hours. The books here examined, are part of my own collection. Begun May 20, 1755."

CHESTER (ROBERT).

Loves Martyr: or, Rosalins Complaint. Allegorically shadowing the truth of Love, in the constant Fate of the Phoenix and Turtle. A Poeme enterlaced with much varietie and raritie; now first translated out of the venerable Italian Torquato Coeliano, by Robert Chester. With the true legend of famous King Arthur, the last of the nine Worthies, being the first Essay of a new Brytish Poet: collected out of divers authenticall Records. To these are added some new com-

positions, of several modern Writers, whose names are subscribed to their severall workes, upon the first subject: viz. the Phoenix and Turtle. 4to. Lond. 1601. 13

Transcript. The "Modern Writers" are Shakespeare, Jonson, Marston, Chapman, &c.

CHURCHYARD (THOMAS), CAMEL (THOMAS), and others.

Davy Dycars Dream [and other verses]. 4to. Lond., Rycharde Lant, &c. n. d. 14

Transcript by Mr. Dyce. Davie Dicar's Dream, in verse, appeared 1562–3. It was attacked by Thomas Camel, and several tracts appeared on the controversy, of which Lowndes (Bohn's ed.) gives a list—Vol. I., pt. 2, p. 450.

COMMON CONDITIONS.

A pleasant Comedie called Common Conditions. 4to. n. p. n. d. 15

"Printed, I believe, about the year 1570. This copy was transcribed from the only one known to be extant, which is in the possession of Dr. Wright of Charles Street, Grosvenor Square. It wants both the beginning and ending. E. M [alone.] No other copy is known to exist. EM.S. in Bibl. Bodl.—Mal. 228."

DARIUS.

A Pretie new Enterlude both pithie & pleasaunt of the Story of Kyng Daryus, beinge taken out of the third and fourth chapter of the thyrde booke of Esdras. . . . 4to. Lond., Thomas Colwell. 1565. 16

Transcript.

DONNE (JOHN).

Poems written about the year 1616; and believed to be unprinted; viz. Five Satires; a Storme; and a Calme. 4to. 17

"Pneve."

Five Satyres, the Letanny, the Storme, and Calme. Transcribed, 1625. Also Elegies, etc. transcribed from Donne. At the end of the volume several pieces by Richard Corbet Bishop of Norwich, beginning with "Dr. Corbett his relation of his iourney Northwarde from Oxforde." 4to. 18

MS. note by F. G. Waldron.

DUKERUS (CAROLUS ANDREAS).

Dictata C. A. Dukeri ad Aristophanis Equites. Quæ in colegio conscripsit Nicolaus Janus Besozen. Anno 1719. 4to. (Ultrajecti.) 19

DYCE (ALEXANDER), *the Donor.*

An alphabetical collection of words, phrases, &c. from old plays, poems, &c. Seven vols. 8vo. 20

ELEGIES.

Certain Elegies, done by sundrie excellent wits. With satyrs and epigrams. [Printed text and MS.] 8vo. Lond. 1620. 21

"This little volume is made perfect by MS., the work being amongst the rarest of the rare." . . . *MS. note.* "This was Haslewood's copy, and the MS. portion is by him. The copy in the Bodleian Library, and that which was in Heber's collection, are the only other copies known to be extant."—*MS. note by Mr. Dyce.*

ELEMENTS.

A new interlude and a mery of the nature of the iiii. elements declarynge many proper poynts of phylosophy naturall, and of dyuers straunge landys, and of dyuers straunge effects & causis, whiche interlude yf ye hole matter be playd wyl conteyne the space of an hour and a halfe . . . Here folow the namys of the pleyers . . . 4to. 22

"Transcribed [by Mr. Dyce] from the unique copy in the Garrick Collection I. vol. 3. It is unfortunately imperfect."—*MS. note by Mr. Dyce.*

"The first book in which reference is made to the discovery of the West Indies and America." Lowndes, Bibl. Man. (Bohn's ed.), p. 725.

EMLYN.

Here is the boke of mayd Emlyn that had .V. husbandes and all kockoldes she wold make theyr berdes whether they wold or no, and gyue them to were a praty hoode full of belles. 4to. *End.* London, Johñ Skot. n. d. 23

Transcript by Mr. Dyce.

FRANCKLIN (THOMAS).

Begin. Mary Queen of Scots. A tragedy. *End.* "And smooth my passage to the realms above. Finis." [Anon.] 8vo. 64 pp. 24

Probably by T. Francklin. *See* Baker's Biographia Dramatica, Vol. IV., p. 24.

FULWEL (ULPIAN).

A pleasant Enterlude, intituled, Like will to Like quoth the Devill to the Collier. Wherein is declared what punishments followe those that will rather live licentiously: then esteeme and followe good Councell. And what benefits they receive that apply themselves to vertuous living and good exercises . . . 4to. Lond., Edward Allde. 1587. 25

Transcript. From Rev. J. Mitford's collection.

GREENE (ROBERT).

The Repentance of Robert Greene Maister of Arts. Wherein by himselfe is laid open his loose life, with the manner of his death. 4to. Lond., Printed for Cutbert Burbie. 1592. 26

Transcript by Mr. Dyce.

HAWYS, or HAWES (STEPHEN).

The Conuercyon of Swerers. 4to. 8 ff. *End.* Lond., John Butler. n. d. 27

Transcript by Mr. Dyce.

L. (R.).

Diella, certaine Sonnets, adioyned to the amorous Poeme of Dom Diego and Gineura. By R. L. Gentleman. 8vo. Lond. Henry Olney. 1596. 28

"I transcribed this volume from Mr. Caldecott's copy, and afterwards collated them word by word."—*MS. note by Mr. Dyce.*

L. (T.), i.e. LODGE (THOMAS).

Euphues Shadow, the Battaile of the Sences. Wherein youthfull folly is set downe in his right figure, and vainé fancies are prooued to produce many offences. Hereunto is annexed the Deafe mans Dialogue, contayning Philamis Athanatos: fit for all sortes to peruse, and the better sorte to practise. By T. L. Gent. 4to. Lond., Abell Jeffes. 1592. 29

Transcript.

LICIA.

* Licia, or Poemes of Love, in Honour of the admirable and singular vertues of his Lady, to the imitation of the best Latin Poets, and others. Whereunto is added the Rising to the Crowne of Richard the third. 4to. 30

"This apparently unpublished and anonymous production is inscribed to the Lady of Sir Richard Mollineux, and the epistle dedicatory bears date Sept. 4, 1593. The writer quite unknown."—Lowndes (Bohn's ed.), p. 1358.

Transcript.

LIPPI (LORENZO).

Malmantile Riacquistato. Poema di Lorenzo Lippi Pittore dedicato al Cardinale Leopoldo de Medici di Toscana. 4to. 31

Book-plate of Sylvester, Lord Glenbervie.

"The original manuscript of this celebrated poem, with a key, a dedication to Cardinal Leopoldo di Medici, and a sonnet by Anton Malatesti, which have never been published."—Catalogue cutting.

Rotta di Malmantile. Poema di Perlone Zipoli [i.e. L. Lippi]. ("With the curious suppressed preface," and a key to the persons.) Folio. n. d. 32

LYDGATE (JOHN).

Here begynneth the testamet of Johñ Lydgate monke of Berry: which he made hymselfe, by his lyfe dayes. 13 ff. 4to. *End.* Lõdon. Richard Pynson. n. d. 33

Transcript by Mr. Dyce.

The Puerbes of Lydgate. 13 ff. 4to. *End.* London. Wynkyn de Worde. n. d. 34

"Transcribed [by Mr. Dyce] from a copy in Mr. Heber's possession. I have seen another ed. by W. de Worde in the Bridgewater Library."—*MS. note by Mr. Dyce.*

MARRIAGE OF WIT AND SCIENCE.

A new and pleasant enterlude intituled the mariage of Witte and Science. 4to. Lond., Thomas Marshe. n. d. 35

Transcript.

MASQUE.

* A Maske presented on Candlemas nighte at Coleoverton, by the earle of Essex, the lorde Willobie, Sr. Tho. Beaumont, Sr. Walter Devereux . . . to Sr. William Semer and the ladie Francis Semer. Folio. n. d. 36

A transcript from the original, supposed to be in the handwriting of Sir Thos. Beaumont, which has not been printed; it was presented between the years 1615 and 1622. The MS. is accompanied by an autograph letter, dated Oxford, 1808, from R. H. Beaumont, referring to the Masque.

MASS.

The Vpcheringe of the messe: In printed at Lõdon by John Daye and Willyam Seres. [ends at verso of leaf 8. after which] A pore helpe [leaf 9–16]. 8vo. 37

Transcripts by Mr. Dyce.

MASSEY (WILLIAM).

A brief account of Athenaeus, and his writings. By Willm. Massey of Wandsworth in Surrey. 1760. (And) Extracts from Massey's Translation of Athenaeus's Banqueting Philosophers. (With two letters from Mr. John Bond, 1764; and one from Wm. Massey, 1764 to Sir Peter Thompson, and a sheet of notes.) 4to. 38

MASSINGER (PHILIP).

* The Parliament of Love. [Anon.] 19 leaves. Folio. 39

The MS., written on both sides of folio paper, is much mutilated. It formerly belonged to Malone, (who believed that it was from the poet's own hand) and at the beginning there is an autograph letter from that gentleman to Mr. Gifford, lending him the MS. for inspection and transcription. A printed copy of the play is bound up with the MS., and at the end of the volume is (in MS.), "An attempt to supply (the introductory scenes excepted) the lost parts of *Massinger's* Play of The *Parliament of Love.* Respectfully presented to William Gifford, Esq. by F. G. Waldron July 8, 1805."

MEDWALL (HENRY).

* Nature. A goodly interlude of Nature compylyd by mayster Henry Medwall chapleyn to the ryght reverent father in god Johan Morton somtyme Cardynall and Archebyshop of Canterbury. Folio. 40

A transcript by Ritson. From the Roxburgh Sale.

MIDDLETON (THOMAS).

The Triumphs of Truth. A Solemnity vnparalleld for Cost, Art, and Magnificence, at the Confirmation and Establishment of . . . Sir Thomas Middleton, Knight; in the Honorable office of his Maiesties Lieuetenant, the Lord Maior of . . London . . . By Thomas Middleton. 4to. Lond. 1613. 41

Transcript.

MILLER OF ABINGDON.

A ryght pleasaunt and merye Historie, of the Mylner of Abyngton, with his Wife, and his fayre Daughter: and of two poore scholers of Cambridge. Whereunto is adioyned another merye Jest, of a Sargeaunt that woulde have learned to be a fryar. 35 leaves. 4to. Imprinted at London by Rycharde Jhones. n. p. n. d. 42

Transcript by Mr. Dyce.

POETRY.

Odes, Songs and Satyrs in the Reign of Charles II. With an Index. 2 vols. Folio. 43

"The above price [55*l.*] I believe, was given by Perry, for these 2 volumes." —*MS. note by Mr. Dyce.*

Miscellany. Sonnets, verses, &c. 12mo. 44

"This valuable MS. belonged formerly to Todd; and from it were published in Park's ed. of the Harleian Miscellany (vol. ix.) thirty-eight sonnets by Constable which do not appear in the printed copy. Todd received the MS. as a present from Alderman Bristow, who had been a bookseller at Canterbury, and who had bought it along with the library of a family in Kent.—*MS. note by Mr. Dyce.*

Verses in English and Latin. Extracts. Medical receipts, etc. 4to 45

ROPER (WILLIAM).

The Life, and Death of Sir Tho: More K^{t}: somtyme Lo. Chauncellor of Eng: writen by W^{m}. Roper his Sonne in lawe: An: Do: 1535. 4to. 46

Fifty-two leaves of MS. Factitious title-page with engraved ornamental border. Portrait of More, &c. inserted.

SAMOR.

MS. of Samor. A poem in blank verse, in twelve books. 12mo. 47

SHIRLEY (JAMES).

Shirley's Poems. A transcript from the MS. Rawl. Poet. 88. Bodl. Libr. Oxf. 4to. 48

SKELTON (JOHN).

Magnyfycence, a goodly interlude and a mery devysed and made by mayster Skelton poet laureate late deceasyd. 4to. 49

Transcript by Ritson. From the Roxburgh Sale.

STRAW, JACKE.

The Life and Death of Jacke Straw, a notable Rebell in England: Who was kild in Smithfield by the Lord Maior of London. 4to. Lond., John Danter. 1593. 50

Transcript. From Rev. J. Mitford's Collection.

TERENTIUS AFER (P.).

Terens in englysh [Andria]. 4to. 51

Apparently a transcript from a printed copy in the British Museum. No title-page, and the signatures run thus: A, 8 leaves; B, 6 leaves; C, 6 leaves; and D, 5 leaves. The B. M. copy, however, has the text by the side of the translation.

TIMON.

* A Play. Scene Athens. Recto of first folio blank. On the verso "The Actors names." Then follow 24 folios written on both sides except on that of the last, which is blank. 52

From Mr. Heber's Library. This drama, of which no other copy exists, is mentioned by Steevens and Malone. It was edited by Mr. Dyce for the Shakespeare Society, in 1842.

TOUP (JONATHAN).

Sermon, upon Rom. x. 21, "All the day long have I stretched forth mine hands unto a disobedient and gainsaying people." Unpublished. In the handwriting of Toup, author of *Emendationes in Suidam, &c.* 22 pp. 12mo. 53

From Dawson Turner's Collection.

VALCKENAER (LUDOVICUS CASPARUS).

Observationes in Aristophanis Plutum. 167 pp. De Verbis, &c. 37 pp. Observationes, quibus via panditur ad Origenes Græcas investigandas, &c. 72 pp. Hrĭa Litteraria Scriptorum Græcorum, qui supst, brevissima. 86 pp. 4to. 54

MS. notes.

In Acta Apost. In S. Marci Evang. In Epist. ad Colossenses. 4to. 55

WAGER (LEWIS).

A new enterlude, neuer before this tyme imprinted, entreating of the Life and Repentaunce of Marie Magdalene: not only godlie, learned and fruitefull, but also well furnished with pleasaunt myrth and pastime, very delectable for those which shall heare or reade the same. Made by the learned clarke. Lewis Wager . . . 4to. Lond., John Charlewood. 1567. (Two copies.) 56

No. 1. Transcript by Ritson. From the Roxburgh Sale. No. 2. Transcript. From Rev. J. Mitford's Collection.

WAPULL (GEORGE).

The Tyde taryeth no Man. A moste pleasant and merry commody, right pythie and full of delight. Compiled by George Wapull . . . 4to. Lond., Hugh Jackson. 1576. 57

Transcript.

WESSELINGIUS (PETRUS).

Dictata Petri Wesselingii in Sophoclis Philoctetem. Latin MS. 190 leaves. 4to. 1745. 58

Petri Wesselingii in Sophoclis Ajacem dictata. Latin MS. 185 pp. 4to. (Ultraj. 1751.) 59

WOMEN.

A new cõmodye in englysh in maner of an enterlude ryght elygant & full of craft of rethoryk, wherein is shewd & dyscrybyd as well the bewte & good propertes of women, as theyr vycys & euyll cõdiciõs, with a morall cõclusion & exhortacyon to vertew. *End.* Johẽs rastell me imprimi fecit. 4to. n. d. 60

Transcript.

WOODES (NATHANIEL).

An excellent new Comedie intituled the Conflict of Conscience contayninge, A most lamentable example, of the dolefull desperation of a miserable worldlinge; termed, by the name of Philologvs, who forsooke the trueth of Gods Gospel, for the feare of the losse of lyfe and worldly goods. Compiled, by Nathaniell Woodes, Minister, in Norwich . . . 4to. Lond., R. Bradocke. 1581. 61

Transcript. From Rev. J. Mitford's Library.

YARINGTON (ROBERT).

Two Lamentable Tragedies. The one, of the murther of Maister Beech a Chaundler in Thames-streete, and his boye, done by Thomas Merry. The other of a young childe murthered in a Wood by two Ruffins, with the consent of his Vnckle. By Rob. Yarington. 4to. Lond. 1601. 62

Transcript. (*See* Printed Books, No. 10,811.)

ZIPOLI. *See* LIPPI.

PRINTED BOOKS.

*** *Books to which an asterisk is prefixed contain MS. notes by Mr. Dyce.*

A.

A. (R.)

The Valiant VVelshman, or The Trve Chronicle History of the life and valiant deedes of Caradoc the Great, King of Cambria, now called Wales. As it hath beene sundry times Acted by the Prince of Wales his seruants. Written by R. A., Gent. [i.e. Robert Armin]. 4to. Lond. 1615. 63

* Another edition. 4to. Lond. 1663. 64

A LARUM.

* A Larum for London, or The Siedge of Antwerpe. With the ventrous actes and valorous deeds of the lame Soldier. As it hath beene playde by the right Honorable the Lord Charberlaine his servants. 4to. Lond. 1602. (Two copies.) 65

ABÆLARDUS (PETRUS).

* P. A., abbatis et Heloissæ, abbatissæ epistolæ a prioris editionis erroribus purgatæ . . . curâ Ricardi Rawlinson. 8vo. Londini. 1718. (Three copies.) 66

"A scarce book." *MS. note by Mr. Dyce.* No. 1. Large paper. "Very scarce." *MS. note by Mr. Dyce.*

Lettres d'Héloïse et d'Abailard; édition ornée de huit figures . . . d'après les desseins de Moreau le jeune. 3 vols. 4to. Paris, l'an quatrième. (1796). 67

ABBING (CORNELIUS ALARD).

Specimen literarium de Solonis laudibus poëticis . . . 8vo. Traj. ad Rhen. (1825.) 68

ABBOTSFORD CLUB.

Ane Garlande of ye Abbotsforde Clobbe [and various other documents connected therewith.] 4to. (Edinb. 1836.) 69

"Rev^d. Alex^r. Dyce. With the Secretary's comp^ts."

A List of the Members; the Rules; and a Catalogue of Books printed for the Abbotsford Club since its institution in 1833. 4to. Edinb. 1866. 70

ABDICATED PRINCE.

The Abdicated Prince: or, the Adventures of Four Years. A tragi-comedy as it was lately acted at the Court at Alba Regalis. 4to. Lond. 1690. 71

ABERDEEN (GEORGE GORDON, Earl of).

An Inquiry into the Principles of Beauty in Grecian Architecture; with an historical view of the rise and progress of the art in Greece. 8vo. Lond. 1822. 72

ABRESCH (FRIEDRICH LUDWIG).

Animadversionum ad Aeschylum libri duo. Accedunt annotationes ad quaedam loca N. Testamenti. (The title of vol. ii. is—Animadversionum ad Æschylum Liber Tertius. Accedit dilucidationum Thucydidearum Auctarium.) 2 vols. 8vo. Medioburgi (et Zwollæ). 1743–63. 73

ACCIPITRARIA.

Ιερακοσοφιον. Rei Accipitrariae scriptores nunc primum editi. Accessit Κυνοσοφιον. Liber de cura canum. [Together with] Ορνεοσοφιον . . . cum versione Petri Gillii de Re Accipitraria . . . et Iac. Aug. Thuani de Re Accipitraria lib. iii. . . . [Edidit N. Rigaltius]. Gr. Lat. 4to. Lutetiæ. 1612. (Two copies.) 74

No. 1. Autograph of "Hamon le Strange" and MS. notes.

ACCOLTI ARETINO (BERNARDO).

Virginia. Comedia: Con molte sue Rime, nouamente corrette & ristampate. 12mo. Venetia. 1553. 75

MS. notes.

ACHILLES TATIUS.

Ερωτικων sive de Clitophontis et Leucippes amoribus libri viii. Gr. Lat. 12mo. Lugd. Bat. 1640. 76

Another edition. Varietate lectionis notisque Cl. Salmasii [et aliorum] ac suis illustrati a B. G. L. Boden. 8vo. Lips. 1776. 77

ADAGIA.

Παροιμιαι Ελληνικαι. Adagia sive Proverbia Graecorum ex Zenobio seu Zenodoto Diogeniano et Suidae collectaneis . . . ab Andrea Schotto. Gr. Lat. 4to. Antverpiæ. 1612. 78

Adagia, id est: proverbiorum, paroemiarum et parabolarum omnium, quæ apud Græcos, Latinos, Hebræos, Arabas, etc. in usu fuerunt, Collectio . . . In qua continentur suis quæque locis accurato ordine posita: Des. Erasmi Chiliades [et aliorum Proverbia et Adagia]. Typis Wechelianis. Folio. 1629. 79

* Adagialia Sacra Novi Testamenti Graeco-Latina: Selecta . . . à P. Andrea Schotto. Seorsim ab eodem edita Adagia seu proverbia veterum Graecorum. 4to. Antverpiae. 1629. 80

ADAM (ALEXANDER).

Roman Antiquities: or, an account of the manners and customs of the Romans. Second edition. 8vo. Edinb. 1792. 81

Sixth edition. 8vo. Lond. 1807. 82

An Account of the Life and Character of Alexander Adam. [By A. Henderson.] 8vo. Edinb. 1810. 83

ADDISON (JOSEPH).

* Miscellaneous Works in verse and prose. With some account of the life and writings of the author, By Mr. Tickell. 3 vols. 12mo. Lond. 1746. 84

* Poetical Works. 8vo. Glasgow. 1750. 85

Another (Cooke's) edition. With the life of the Author (and portrait). 12mo. Lond. (1796). 86

* Remarks on several parts of Italy, &c. In the years 1701, 1702, 1703. 8vo. Lond. 1705. (Two copies.) 87

The Campaign, a poem, to the Duke of Marlborough. Folio. Lond. 1705. 88

ADDISON—(*continued*).

Rosamond. An Opera. [Anon.] 4to. Lond., Tonson. 1707. 89

"By Addison." *MS. note by Mr. Dyce.*

Cato. A tragedy. 4to. Lond. 1713. 90

Poems on several occasions. With a Dissertation upon the Roman Poets. (Portrait.) 8vo. Lond. 1719. 91

The "Dissertation" in Latin and in English [by Christopher Hayes], each version with a separate title-page, and the date 1718.

Another edition. 8vo. Glasgow. 1751. 92

* The Free-Holder. Or, Political Essays. 12mo. Lond. 1744. 93

The Evidences of the Christian Religion, by J. A. To which are added, several discourses against Atheism and Infidelity . . . occasionally published by Him and others. . . . With a preface, containing the sentiments of Mr. Boyle, Mr. Locke, and Sir Isaac Newton, concerning the Gospel Revelation. Seventh edition. 12mo. Lond. 1790. 94

Another edition. 16mo. Oxford, Clarendon Press. 1801. 95

Observations upon Cato, a tragedy. By Mr. Addison. In a letter to * * * [Anon.] 4to. Lond. 1713. 96

Joseph Addison and Sir Andrew Fountaine; or the Romance of a Portrait. [Anon.] 8vo. Lond. 1858. 97

(*See also* SPECTATOR.)

ADIMARI (ALESSANDRO).

La Polinnia o vero cinquanta sonetti d'A. A. Fondati sopra sentenze di G. Cor. Tacito. Con argom: a ciascuno d'essi, ch' vniti insieme formano un breue discorso polit; e morale. 4to. Fir. 1628. 98

L'Vrania o uero 50 Sonetti Spirituali sopra più Santi, & altre Diuozioni fondati & esplicati con Frasi della Scrittura Sacra. 4to. Firenze. (1642.) 99

ADVENTURER.

The Adventurer. (No. I. Nov. 7, 1752—No. 140. March 9, 1754. Conducted by Dr. John Hawkesworth). Third edition. 4 vols. 12mo. Lond. 1756. 100

Fourth edition. 4 vols. 12mo. Lond. 1762. 101

ADVERTISER.

The Universal Advertiser. Containing a collection of essays, moral, political, and entertaining: together with addresses from several corporate and other bodies in Ireland, to their representatives in Parliament, in relation to their conduct on the 23d of November and 17th of December, 1753. 12mo. Dublin. 1754. 102

ÆLIANUS (CLAUDIUS, PRÆNESTINUS).

Κλ. Αι. Ποικιλης Ιστοριας βιβ. ιδ. Cl Ae. Variae historiae libri XIV. Cum notis Joan. Schefferi. Editio secunda. Gr. Lat. 8vo. Argentorati. 1662. 103

MS. notes by Porson.

Another edition. Nunc primum recognita, cum versione Justi Vulteji . . . et commentario Jac. Perizonii. 8vo. Lugd. in Bat. 1701. 104

Another edition. Cum notis Conr. Gesneri [et aliorum], et interpretatione Latina Just. Vulteji . . . curante Abr. Gronovio, qui et suas adnotationes adjecit. 2 vols. 4to. Lugd. Bat., etc. 1731. 105

Αι. περι ζωων ιδιοτητος. . . . Aeliani de natura animalium libri XVII. Cum animadversionibus Conr. Gesneri, et Dan. Wilh. Trilleri: curante Abr. Gronovio. Gr. Lat. 2 vols. L. P. 4to. Lond., G. Bowyer. 1744. 106

Operum Tomus I. Variam Historiam continens . . Praefatus est et indices vocum subiecit Christoph. Kretzschmar. Gr. 1 vol. (in 2). 8vo. Dresd. et Lips. 1746. 107

"No more published in consequence of the death of the editor." Dr. Parr's copy.

ÆSCHINES.

Socratici dialogi tres Graece . . . denuo editi cura Ioh. Frider. Fischeri. 8vo. Lipsiae. 1753. 108

Dialogi tres Graece quartum edidit ex recensione sua indicemque verborum Graecorum adiecit Ioh. Frider. Fischerus. 8vo. Miseni. 1788. 109

ÆSCHYLUS.

Αι. Τραγωδιαι ΕΞ. Προμηθευς δεσμωτης. Επτα επι Θηβαις. Περσαι. Αγαμεμνων. Ευμενιδες. Ικετιδες. Aeschyli tragoediae sex. Gr. [First edition]. Coloph. Venetiis in aedibvs Aldi et Andreae soceri. MDxviii mense Febrvario. 8vo. (1518.) (Three copies) 110

No. 1. Dr. Hawtrey's copy.—No. 2. "A very fine copy." *MS. note by Mr Dyce.*

Αι. Τραγωδιαι επτα. Aeschyli Tragoediæ septem. A Francisco Robortello Vtinensi. Nunc primum ex manuscriptis libris ab infinitis erratis expurgatæ, ac suis metris restitutæ. Gr. 8vo. Venetiis. 1552. (Two copies.) 111

"Scholia" by Robortellus bound up with the Tragedies. No. 2, in two vols.

Αι. Προμηθευς δεσμωτης, Επτα επι Θηβαις, Περσαι, Αγαμεμνων, Ευμενιδες, Ικετιδες. 8vo. Parisiis, Adr. Turnebus. 1552. 112

Αι. Τραγωδιαι Ζ, Προμηθευς δεσμώτης, Επτα επι Θηβαις, Περσαι, Αγαμεμνων, Χοηφοροι, Ευμενιδες, Ικετιδες. Σχολια. . . . Aeschyli Tragoediae VII. . . . Petri Victorii cura et diligentia. n. p. Ex off. Henr. Stephani. 4to. 1557. (Two copies.) 113

No. 1. MS. notes; and letter from George Burges.

ÆSCHYLUS—(*continued*).

Αι. Τραγωδιαι Z. Aeschyli Tragoediæ VII. In quibus praeter infinita menda sublata, carminum omnium ratio hactenus ignorata, nunc primum proditur; Opera Gul. Canteri. 16mo. Antverpiae, ex off. C. Plantini. 1580. 114

Αι. Τραγωδιαι επτα. Æschyli Tragoediæ septem: cum scholiis Græcis omnibus; deperditorum dramatum fragmentis, versione et commentario Thomæ Stanleii. Gr. Lat. Folio. Lond. 1664. 115

Novae editionis Tragoediarum Aeschyli specimen curante Antonio Askew. 4to. Lugd. Bat. 1746. 116

Tragoediae quae supersunt ac deperditarum fragmenta. Recensuit Christian. Godofr. Schütz. Gr. 5 vols. 8vo. Halæ. 1782–1821. 117

Bishop (S.) Butler's copy with his book-plate, autograph, and MS. notes. Two copies of Vols. IV. and V.

Another edition. Editio nova. 3 vols. 8vo. Halæ. 1809, 1811, 1808. 118

Dramata quae supersunt et deperditorum fragmenta Graece et Latine. Recensuit et brevi annotatione illustravit Frid. Henr. Bothe. 8vo. Lipsiae. 1805. 119

Æ. Tragoediæ quæ supersunt deperditarum fabularum fragmenta et scholia Græca ex editione Tho. Stanleii cum versione Latina ab ipso emendata et commentario longe quam antea fuit auctiori ex manuscriptis ejus nunc demum edito. Accedunt variæ lectiones et notæ criticæ ac philologicæ quibus suas intertexuit S. Butler. 4 vols. 4to. Cantabrigiæ. 1809–16. 120

Αι. Τραγωιδιοποιου λειψανα. Æ., quæ supersunt, fabulæ et fragmenta. Eumenides. Recensui Geo. Burges. 8vo. Lond. 1822. 121

MS. notes and corrections.

Æ. Tragoediae. Recensuit, integram lectionis varietatem notasque adjecit Augustus Wellauer Gr. 2 vols. (in one). 8vo. Lipsiae 1823–24. 122

Αι. Æschyli Tragœdiæ superstites et deperditarum fragmenta ex recensione G. Dindorfii. Gr. (with "Annotationes," Lat. and "Scholia Graeca"). 3 vols. (in 4). 8vo. Oxonii. 1832–51. 123

Tragoediae. Recensuit Godofr. Hermannus. Gr. (Portrait of Hermann.) 2 vols. 8vo. Lipsiae. 1852. 124

Τρεις Τραγῳδιαι, Αισχυλου Χοηφοροι, Σοφοκλεους Ηλεκτρα, Ευριπιδου Ηλεκτρα. In usum Scholiæ Regiæ Westmonasteriensis. Gr. 8vo. Oxoniæ. 1729. 125

Αι. Προμηθευς Δεσμωτης. Cum Stanleiana Versione . . . amplissimisque variorum notis, Quibus suas adjecit . . . ac Anglicanam interpretationem T. Morell. Gr. Lat. and Eng. 4to. Londini. 1773. 126

Another edition. Cum variis lectionibus, Stanleiana versione, et notulis ex Garbitii aliorumque commentariis quibus suas adjecit T. Morell. Ed. altera. 8vo. Etonæ. 1798. 127

Autograph of "C. J. Blomfield."

* Another edition. Prometheus Vinctus ad fidem manuscriptorum emendavit notas et glossarium adjecit Car. Jac. Blomfield. Editio quinta. 8vo. Londini. 1829. (Two copies.) 128

The Prometheus of Æ., with English notes, critical and explanatory, original and selected . . . for the use of schools and colleges. 8vo. Lond. 1831. 129

Αι. Τραγωιδιοποιου λειψανα. Æschyli, quæ supersunt, Fabulæ et Fragmenta. Supplices . . . Recensui Georgius Burges. 8vo. Lond. 1821. 130

Presentation copy to Rev. Edward Valpy.

Αι. Ικετιδες. Æ. Supplices. Recensuit . . . Fred. A. Paley. 8vo. Cantabrigiæ. 1844. 131

Eumenides specimen novæ recensionis tragoediarum Aeschyli. Edidit Godofr. Hermannus. 8vo. Lipsiæ. 1799. 132

Αι. Τραγ. . . . Aeschyli, quæ supersunt, Fabulæ et Fragmenta. Eumenides . . . Recensui Georg. Burges. 8vo. Lond. 1822. 133

Αι. Ευμενιδες. Æschyli Eumenides ad codicum manuscriptorum fidem recognovit et notis instruxit Gulielmus Linwood. Accedunt C. J. Blomfieldii notæ MStæ et aliorum selectæ. 8vo. Oxonii. 1844. (Two copies.) 134

Septem Thebana Tragœdia Æschulea. Stylo ad veteres tragicos Latinos accedente quàm proximè fieri potuit à Q. Septimio Florente Christiano. Lat. Gr. L. P. 4to. Lutetiæ. 1585. 135

The Greek text has a separate title and pagination. Bp. Blomfield's copy (ruled).

Αι. Επτα επι Θηβας. Æschyli Septem contra Thebas ad fidem manuscriptorum emendavit notas et glossarium adjecit Car. Jac. Blomfield. Editio tertia. 8vo. Londini. 1824. 136

Ed. quinta. 8vo. Lond. 1838. 137

Αι. Αγαμεμνων. Æschyli Agamemnon ad fidem manuscriptorum emendavit notas et glossarium adjecit Car. Jac. Blomfield. Editio tertia. 8vo. Londini. 1826. 138

Ed. quinta. 8vo. Lond. 1839. 139

ÆSCHYLUS—(*continued*).

Αι. Περσαι. Æschyli Persæ ad fidem manuscriptorum emendavit notas et glossarium adjecit Car. Jac. Blomfield. Editio tertia. Gr. 8vo. Londini. 1826. 140

Editio quinta. 8vo. Londini. 1840. 141

Αι. Χοηφοροι. Æschyli Choephoræ ad fidem manuscriptorum emendavit notas et glossarium adjecit Car. Jac. Blomfield. Editio secunda. Gr. 8vo. Cantabrigiæ. 1827. (Two copies.) 142

Conjecturæ in Æschylum (Conjecturæ in Euripidem. Conject. in Aristophanem. Observationes in Dawesii Misc. Crit.) 8vo. n.p. n.d. (Wants title.) 143

"From the Editor."

The Tragedies of Æ., translated by R. Potter. New edition, with notes. 8vo. Lond. 1819. 144

The Tragedies of Æ. literally translated. With critical and illustrative notes, and an introduction, by Theodore Alois Buckley. 8vo. Lond. 1849. 145

Presentation copy to Mr. Dyce.

An Index to the Glossaries contained in Bishop Blomfield's edition of Æschylus. 8vo. Lond. 1829. 146

ÆSOPUS.

Aesopi Phrygis fabulae Graece et Latine, cum alijs opusculis. Gr. Lat. 8vo. Tubingae. 1546. 147

Μυθων Αι. συναγωγη. Fabularum Æsopicarum Collectio, quotquot Græce reperiuntur. Gr. Lat. 8vo. Oxon. 1718. (Two copies.) 148

No. 1. MS. notes by Tyrwhitt.

Αι. Μυθοι. Fabulæ Æ. Graecae quae Maximo Planudi tribuuntur . . . curavit Christ. Adolph. Klotzius. 8vo. Isenaci et Lipsiae. 1776. 149

H. Drury's copy.

Μυθοι Αι. Fabulæ Æ. e codice Augustano nunc primum editae cum Fabulis Babrii Choliambicis collectis omnibus et Menandri sententiis singularibus aliquot etiam ineditis. Recensuit et emendavit Io. Gottlob Schneider. 8vo. Vratislaviæ. 1812. 150

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BURCHIELLO (GIOVANNI DI DOMINICO).

Rime del B. comentate dal Doni. (Portrait.) 8vo. Vinegia, Fr. Marcolini. 1553. 1592

Sonetti del Burchiello del Bellincioni e d' altri poeti Fiorentini alla Burchiellesca. (Portrait of Burchiello.) 8vo. Londra. 1757. 1593

The "Sonetti di Antonio Alamanni alla Burchiellesca" has a separate pagination, and date (at the end) 1658.

BÜRGER (GOTTFRIED AUGUSTUS).

The Chase, and William and Helen: Two Ballads from the German of G. A. B. [By Walter Scott.] L. P. 4to. Edinb. 1796. 1594

"This was Sir Walter Scott's first publication. His autograph ["for Miss Louisa Drummond"] is on the reverse of the title-page."—*MS. note by Mr. Dyce.*

* Leonora. Translated from the German of G. A. Bürgher, by W. R. Spencer. With designs by Lady Diana Beauclerc. L. P. 4to. Lond. 1796. 1595

Original text facing the translation.

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Extracted from the Surplice, No. 35, July 25, 1846, and following. On the Æsopic fables of Socrates and Babrius. [Being a review of] Babrii Fabulæ Æsopeæ . . . illustravit Geo. Corn. Lewis. [Anon.] 12mo. n. p. 1846. 1599

The new readings contained in Hermann's posthumous edition of Æschylus. Translated and considered by G. B., forming an Appendix to the prose translation of Æschylus, published in Bohn's Classical Library. 8vo. Lond. 1853. 1600

(Begin.) A Reply to the Quarterly Reviewer of Stephens' Greek Thesaurus. [Anon.] 8vo. n. p. n. d. 1601

On some lacunæ in Thucydides, and the means of supplying them from satisfactory sources. pp. 28. 8vo. n. p. n. d. 1602

On the last page an omission in p. 21 is inserted in MS.
"For his tried friend Alexander Dyce from the author."

BURGES (SIR JAMES BLAND; afterwards SIR JAMES BLAND LAMB.)

Richard the First, a poem: in eighteen books. 2 vols. (in one). L. P. 8vo. Lond. 1801. 1603

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"By Thomas Burgess (afterwards Bishop of St. Davids)."—*MS. note by Mr. Dyce.*

Remarks on Josephus's account of Herod's rebuilding of the Temple at Jerusalem. 8vo. Oxford. 1788. 1610

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Vol. II. (includes) The Heiress (C.). Richard Cœur de Lion; historical romance, from the French of Mons. Sedaine.

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To this set belongs another volume, with a half-title only.—"The additional annotations in the second edition of Bishop Burnet's History of his Own Times, with notes: accommodated to the pages of the first edition." 8vo.

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* An Account of the Musical Performances in Westminster Abbey, and the Pantheon, May . . . 1784 in Commemoration of Handel. 8vo. Dublin. 1785. 1659

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* The genuine remains in verse and prose of S. B., author of Hudibras. Published from the original manuscripts, formerly in the possession of W. Longueville; with notes by R. Thyer. 2 vols. (Portrait inserted.) 8vo. Lond. 1759. 1698

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"This book belonged to the poet Gray. See his autograph ['Tho: Gray'] on the title-page of vol. 1."—*MS. note by Mr. Dyce.*

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Sacontalá; or, The Fatal Ring; an Indian drama. Translated from the original Sanscrit and Pracrit (by Sir William Jones). 12mo. Lond. 1792. 1737

This copy has belonged to Geo. Chalmers and Thos. Jolley.

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Hymni, epigrammata et fragmenta, cum notis H. Stephani [et aliorum]; accedunt Ezech. Spanhemii commentarius, et notæ nunc primum editae Tiber. Hemsterhusii et D. Ruhnkenii. Textum recensuit, Latine vertit, atque notas suas adjecit Jo. Aug. Ernesti. 2 vols. 8vo. Lugd. Bat. 1761. 1741

Hymnus in Apollinem cum emendationibus ineditis Ludov. Casp. Valckenaerii et interpretatione Laur. Santenii. 8vo. Lugd. Bat. 1787. 1742

* Elegiarum fragmenta, cum elegia Catulli Callimachea, collecta atque illustrata a Lud. Casp. Valckenaer. Edidit Ioan. Luzac. 8vo. Lugd. Bat. 1799. (Two copies.) 1743

* C. quæ supersunt recensuit et cum notarum delectu edidit C. J. Blomfield. 8vo. Lond. 1815. 1744

Translations.

The Hymns of C., translated from the Greek. By John Alney. Large 4to. Lond. 1744. 1745

The Hymns of C., translated from the Greek into English verse, with explanatory notes. To which are added, select epigrams, and the Coma Berenices of the same author, six Hymns of Orpheus, and the Encomium of Ptolemy by Theocritus. By William Dodd. 4to. Lond. 1755. 1746

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Callini Ephesii Tyrtaei Aphidnaei Asii Samii carminum quae supersunt. Disposuit . . . Nic. Bachius. Gr. et Germ. 8vo. Lipsiae. 1831. 1747

——— Nachtrag zu der Ausgabe der Bruchstücke des Kallinos, Tyrtäos und Asios. Nebst einem Briefe von Gottfried Hermann an den Herausgeber Nic. Bach. 8vo. Leipzig. 1832. 1748

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The collected poems of N. T. C. Edited by his son, H. E. Carrington. 2 vols. 12mo. Lond. 1834. 1864

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No. 1 contains Notes by Rev. J. Mitford.

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MS. notes.

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This copy contains the second and fifth stanzas in the verses "On the Queens Return from the Low Countries" (pp. 301–2), and also the twelve lines in the poem "Upon the death of Sir Bevill Grenvill" (p. 305), sometimes omitted.

The Royall Slave. A tragi-comedy. [Anon.] 4to. Oxford. 1639. 1883

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* Memoir of the Rev. Henry Francis Cary, Translator of Dante, with his literary Journal and Letters. By his son, the Rev. H. C. 2 vols. (Portrait.) 8vo. Lond. 1847. 1884

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The Early French Poets, a series of notices and translations, by the late H. F. C., translator of Dante. With an introductory sketch of the history of French poetry, by his son the Rev. Henry Cary. 8vo. Lond. 1846. 1885

* Lives of English Poets, from Johnson to Kirke White, designed as a continuation of Johnson's Lives. 16mo. Lond. 1846. 1886

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The English Princess, or, The Death of Richard III. A Tragedy. [Anon.] 4to. Lond. 1667. 1887

Sir Salomon; or, The Cautious Coxcomb. A Comedy. 4to. Lond. 1691. 1888

CASA (GIOVANNI della).

Rime, et prose. 4to. Vinegia, N. Bevilacqua. 1558. 1889
MS. notes.

Prose et Rime. Edizione nuova. Riveduta, & corretta per Annibale Antonini. 8vo. Parigi. 1727. 1890

Le Terze Rime piacevoli di G. della C. con una scelta delle migliori rime burlesche del Berni, Mauro, Dolce, ed altri autori incerti. 8vo. Benevento. 1727. 1891

Il Galateo di G. della C. Coll' altre opere volgari del medesimo. Ultima edizione. 12mo. Venezia. 1754. 1892

CASAUBONUS (ISAACUS).

De Satyrica Græcorum poesi, & Romanorum Satira libri duo. In quibus etiam poetæ recensentur, qui in utraque poesi floruerunt. 8vo. Parisiis. 1605. (Three copies.) 1893
No. 1 was Bentley's copy, and has his initials "R. B.", and MS. notes.

Another edition. Edidit et Thomæ Crenii suasque notas adjecit Io. Iac. Rambach. [Together with] (Half Title) Cyclops Euripidae Latinitate donata a Q. Septimo Florente Christiano [and] (Half Title), Ezechielis Spanhemii Dissertatio de Iuliani Caesaribus deque Scriptis Veterum Satyricis Universe [and] (Half title), I. Casauboni Vita, descripta olim a Theodoro Iansonio ab Almeloveen, nunc brevius narrata a Io. Iac. Rambach. 8vo. Halæ. 1774. 1894

Ad Frontonem Ducæum epistola; in qua de Apologia disseritur communi Iesuitarum nomine ante aliquot menses Lutetiæ Parisiorum edita. 4to. Lond. 1611. (Two copies.) 1895
No. 1 is a presentation copy from Casaubon to Christ. Justellus.

* I. C. ad epistolam Cardinalis Perronij, responsio. 4to. London. 1612. (Two Copies.) 1896

Corona Regia. Id est Panegyrici cujusdam vere aurei, quem Jacobo I. Magnæ Britãniæ, etc. Regi . . . delinearat, fragmenta. 12mo. Lond. 1615. (Two copies.) 1897

MS. note in No. 11.

De Rebus sacris & ecclesiasticis exercitationes XVI. 4to. Francofurti. 1615. 1898

MS. notes.

Ad Polybii historiarum librum primum commentarii. 8vo. Parisiis. 1617. (Three copies.) 1899

Animadversionum in Athen. Dipnosophistas libri XV. . . . Secunda editio postrema, authoris cura diligenter recognita, . . . Folio. Lugduni. 1621. 1900

Interleaved copy.

Editio postrema. Folio. Lugduni. 1664. 1901

Epistolæ, insertis ad easdem responsionibus. Accedunt huic tertiæ editioni, præter trecentas ineditas epistolas, Is. Casauboni vita . . . Item Merici Casauboni Epistolæ . . . Curante Theod. Janson. ab Almeloveen. (Portraits of I. and M. Casaubon). 2 vols. (in one). Folio. Roterod. 1709. 1902

Casauboniana, sive Isaaci Casauboni varia de scriptoribus librisque judicia . . . ex varii Casauboni MSS. in bibliotheca Bodlejana reconditis nunc primum erutæ à Jo. Christop. Wolfio. 8vo. Hamburgi. 1710. (Three copies.) 1903

No. 1 has Dr. Parr's autograph and MS. notes.

Ephemerides I. C. cum praefatione et notis edente Joh. Russell. 2 vols. 8vo. Oxon. 1850. 1904

Inscriptio vetus Graeca, nuper ad vrbem in Via Appia effossa: dedicationem fundi continens, ab Herode Rege factam. I. C. recensuit, et notis illustravit. Folio. n. p. n. d. 1905

Presentation copy to Joseph Scaliger from Is. Casaubon, with inscription.

CASAUBONUS (MERICUS).

Vindicatio patris, adversus impostores, qui librum ineptum, et impium, de origine idolatriæ, &c. nuper sub Isaaci Casauboni nomine publicârunt. 4to. Lond. 1624. 1906

CASSANDER (I.), *pseud.* i.e. BRUCKNER (JOHN).

Criticisms on the Diversions of Purley. In a letter to Horne Tooke. 8vo. Lond. 1790. 1907

"Rev. John Bruckner of the Walloon Church, Norwich." *MS.*

CASSANO (G. B.).

Il Fiore della Poesia Italiana, del secolo XVIII. Preceduto da alcune notizie istoriche de' Poeti, che lo compongono. Il tutto scelto, e compilato da G. B. C. 2 vols. (in one). 8vo. Lond. 1802. 1908

"This copy belonged to Cary, the translator of Dante. In vol. ii. 106 is a pencil note by him."—*MS. note by Mr. Dyce.*

CASSIODORUS (MAGNUS AURELIUS).

Opera quæ extant. 2 vols. 8vo. Parisiis. 1600. 1909

Another edition. Ex fide manuscr. auctiora et locupletiora. 4to. Genevæ. 1637. 1910

Book-plate of Joseph Gwilt.

Another edition. Genev. 4to. 1656. 1911

CASTALIO (JOSEPHUS).

Variæ . lectiones et opuscula . quorum . nomina post. epistolam. 4to. Romæ. 1594. 1912

MS. notes.

CASTELLANO DE CASTELLANI.

Opera Spirituale de messer Castellano de Castellani Fiorentino e de messer Allesandro brunetto de Macerata Sonetti Stantie Capitoli Laude e la Traslatione de Sancta Maria da Loreto in octaua rima . e vna bellissima confessione moralissima. 8vo. (Colophon) Stampata in Venetia p Nicolo zopipino (sic) e Vincentio cõpagno nel. M.D.XXI. adi. iiii. de Marzo. (Venetia, 1521.) 1913

CASTELLETTI (CHRISTOFORO).

Tvtte l' Opere, cioè L' Amarilli Pastorale, i Torti Amorosi, il Furbo, & le Strauaganze d'Amore. 12mo. Vinegia. 1597. 1914

"Bibliothecæ Colbertinæ."

I Torti Amorosi Comedia. Nuouamente posta in luce. 12mo. Venetia. 1581. 1915

Another edition. 12mo. Venetia. 1591. 1916

L' Amarilli Pastorale Di nuouo ristampata. 8vo. Venetia. 1582. 1917

CASTELLINI (JACOPO).

Asdrvbale Tragedia. 8vo. Fiorenza. 1562. 1918

CASTI (GIOVANNI BATTISTA).

Poesie Liriche. Quinta edizione con aggiunte. 12mo. Adrianopoli. 1794. 1919

Another edition. 12mo. Genova. 1810. 1920

Li Tre Giulj Sonetti. 8vo. Milano. 1803. 1921

Novelle. 3 vols. 8vo. Parigi. Anno XII. 1804. 1922

Gli animali parlanti, poema epico, diviso in ventisei canti. Vi sono in fine aggiunti quattro Apologhi del medesimo autore. 3 vols. 8vo. Parigi. 1820. 1923

The Court and Parliament of Beasts freely translated from the Animali Parlanti of Giambattista Casti a poem in seven cantos. By William Stewart Rose. 8vo. Lond. 1819. 1924

The Three Groats. Translated from the Italian (Li trè Giuli) of G. B. C. With a memoir of the Author and some account of his other works. New edition. With numismatic notes. By M. Montagu. 8vo. Lond. 1841. 1925

CASTIGLIONE (BALDESSAR, Conte).

Il Cortegiano, nvovamente stampato, et . . . revisto. 8vo. Vinegia. 1546. 1926

On the title is "Jsaacus Grũterus."

Il Libro del Cortegiano. Nuouamente . . . corretto, & reuisto per il Dolce, secondo l'essemplare del proprio autore. 8vo. Vinegia. 1552. 1927

CATALOGUES. EXHIBITIONS.

A Catalogue of birds, insects, etc. Now exhibiting at Spring-Gardens. 8vo. [Lond.] 1764. 1928

"The MS. notes by the poet Gray are a remarkable proof of his devotion to Natural History."—*MS. note by Mr. Dyce.*

Pictures in the National Gallery. Foreign Schools. By R. N. Wornum. 33rd edition. 8vo. Lond. 1861. 1929

CATALOGUES. PRIVATE COLLECTIONS.

Catalogus editionum Q. Horatii Flacci, ab ann. 1476. ad ann. 1739. quæ in bibliotheca Jacobi Douglas . . . adservantur. [Privately printed.] 4to. Lond. 1739. 1930

Bridgewater Collection of Pictures. Sixth edition. 12mo. n. d. 1931

CATALOGUES. SALE.

Rare Old Plays and Poetry. [With prices in MS.] 8vo. Lond. 1815. 1932

Manuscripts and books of the poet Gray. 8vo. Lond. 1851. 1933

Autograph Letters addressed by Thomas Moore to James Power, his music publisher, between the years 1808 and 1836. . . . 8vo. Lond. 1853. 1934

CATALOGUES—(*continued*).

* Works of Art, the property of S. Rogers, deceased . . also the Library . . . 8vo. Lond. 1856. 1935

Collection of Greek and Roman Coins . . . of the late S. Rogers. 8vo. Lond. 1856. 1936

Household Furniture of the late Samuel Rogers. 8vo. Lond. 1856. 1937

Names of purchasers and prices to the auction sale catalogues of the Collections . . . of Samuel Rogers (Introductory Memoranda signed "Matthew Holbeche Bloxam.") 8vo. Lond. 1857. 1938

Collection of Assyrian, Babylonian, Egyptian, Greek . . . Antiquities, formed by B. Hertz . . . 8vo. Lond. 1859. 1939

(Prefixed is Translation of an Extract from the "Archæologische Zeitung," by Edward Gerhard.)

Names of purchasers and prices to the Collection of Antiquities . . . formed by Bram Hertz. (Portrait of Joseph Mayer.) 8vo. Lond. 1859. 1940

Greek and Latin Classics . . . first portion of the Library of the late Rev. John Mitford. 8vo. Lond. 1859. 1941

Second portion, comprising the general library of the late Rev. J. Mitford. 8vo. Lond. 1860. 1942

Collection of MSS. formed by the late Rev. J. Mitford. 8vo. Lond. 1860. 1943

Autograph Letters, comprising the literary correspondence of Joseph Cottle . . . 8vo. Lond. 1865. 1944

Library of the late Rev. Dr. Wellesley. 8vo. Lond. 1866. 1945

Library of Books in all languages, formed by the late Geo. Smith. 8vo. Lond. 1867. 1946

Select Library of the late W. Hookham Carpenter, Keeper of the Prints and Drawings in the British Museum. 8vo. Lond. 1867. 1947

Books and Wood engravings by, or relating to Thomas and John Bewick, and their pupils, collected by Edwin Pearson. 8vo. Lond. 1868. 1948

CATANEO DA CARRARA.

Dell' Amor di Marfisa Tredici Canti del Danese Cataneo da Carrara. 4to. Venetia. 1562. 1949

On Title in MS. "Jnueniam viam aut faciam.
P: Sydney."

CATO (DIONYSIUS or VALERIUS).

Disticha moralia, nomine Catonis inscripta: cum Gallica interpretatione, et, ubi opus fuit, declaratione Latina. . . . 8vo. Lugd., ex typogr. Anton. Candid. 1593. 1950

D. Catonis disticha, de moribus ad filium. Cum notis . . . Quibus accedunt Boxhornii dissertatio, et Henr. Cannegieteri rescripta Boxhornio de Catone; nec non Joan. Hild. Withofii dissertationes binae de distichorum auctore et vera illorum lectione. Recensuit . . . Otto Arntzenius Editio altera. Lat. Gr. 8vo. Amst. 1754. 1951

Historia critica Catoniana, per singulorum seriem consuetam Dionysii Catonis distichorum ex ordine deducta. Cui praemittuntur Maximi Planudis Metaphrasis Graeca, cum castigationibus Jos. Scaligeri in eamdem perpetuis: itemque D. Erasmi concinna expositio. Adnexae sunt Barthii . . . et Arntzeniorum fratrum, animadversiones selectae. Addita quoque ad calcem distichorum cuique nova paraphrasis. 8vo Amst. 1759. 1952

CATO CENSORIUS (M. PORCIUS).

Catoniana sive M. Porcii Catonis Censorii quae supersunt operum fragmenta . . . Edidit H. Albertus Lion . . Accedunt M. Catonis Praetoris et Catonis Nepotis Fragmenta. 8vo. Gottingae. 1826. 1953

CATO, UTICENSIS.

Enimmi di Caton l' Uticense Lucchese. [By Francesco Maurello.] 12mo. Venetia. n. d. 1954

CATULLUS (CAIUS, or QUINTUS, VALERIUS).

Catullus. Tibullus. Propertius. 8vo. *End.* Venetiis in aedibus Aldi. 1515. (Two copies.) 1955

No. 1. Autographs and MS. notes of F. Portus and J. Pacius. No. 2. "This "is the finest copy I have ever seen."—*MS. note by Mr. Dyce.*

Catulli, Tibulli, Propertii Nova editio. Josephus Scaliger recensuit. Ejusdem in eosdem castigationum liber. 8vo. Lutetiae. 1577. 1956

Another edition. 8vo. Antverpiae. 1582. (Two copies.) 1957

No. 1. Porson's copy with his MS. notes. Afterwards Henry Drury's and Rev. J. Mitford's. No. 2. Autograph and MS. notes of R. Bentley.

Another edition. 8vo. [Heidelbergae] In bibliop lio Com meliniano. 1600. (Four copies.) 1958

No. 1. Presentation copy from Scaliger to Bon. Vulcanius, (who, is supposed, to have inserted the MS. interlinear notes in the volume)—with this inscription,—"Doctissimo uiro Bon. Vulcanio Iosephus Scaliger Iul. Caes. F DD."

No. 2. on title "L. C. Valckenaer." MS. notes.

CATULLUS—(*continued*).

Cat. Tib. et Propert. Ex recensione Joannis Georgii Graevii, cum notis integris Jos. Scaligeri . . . nec non selectis aliorum. Traj. ad Rhen. 8vo. 1680. (Two copies.) 1959

C. V. C. et in eum Isaaci Vossii observationes. 4to. Lond. 1684. 1960

Autograph and MS. notes of Dr. Jortin.

Carmina varietate lectionis et perpetua adnotatione illustrata a Frid. Guil. Doering. 2 vols (in one). 8vo. Lipsiae. 1788–92. 1961

Another edition. 8vo. Altonae. 1834. 1962

Bound in with this vol. is the review of this edition, taken from the ( ) Review, vol. pp. 329–369.

Carmina. Accedit diatribe de metris Catulli Vulpiana. 8vo. Oxonii. 1818. 1963

"This selection is by Davison (of Oriel College, Oxford), author of the excellent Discourses on Prophecy."—*MS. note by Mr. Dyce.*

Carmina . . . Varietatem lectionis indicesque adjecit Carolus Julius Sillig. 8vo. Gottingae. 1823. 1964

Q. V. C. Veronensis liber ex recensione Caroli Lachmanni. 8vo. Berolini. 1829. 1965

Phaselus Catulli, et ad eam, quot-quot exstant, parodiæ. Edita à Sixto Octaviano. 8vo. Eboraci, Io. Marcantius. 1579. 1966

The poems of Caius Valerius Catullus translated. With a preface and notes. By the Hon. George Lamb. 2 vols. 16mo. Lond. 1821. 1967

CAVALCANTI (GUIDO).

Rime edite ed inedite Aggiuntovi un volgarizzamento antico non mai pubblicato del comento di Dino del Garbo sulla canzone Donna mi prega, ec. per opera di Antonio Cicciaporci. (Portrait.) 8vo. Firenze. 1813. 1968

CAVALLERINO (ANTONIO).

Il Conte di Modona Tragedia. 4to. Modona. n. d. 1969

Rosimonda Regina Tragedia. 4to. Modona. n. d. 1970

Telefonte Tragedia. 4to. Modona. n. d. 1971

Ino Tragedia. 4to. Modona. n. d. 1972

CAVENDISH (GEORGE).

* The Life of Cardinal Wolsey. From the original autograph manuscript. With notes and other illustrations, by Samuel Weller Singer. Second edition. (Portrait of Anne Boleyn.) 8vo. Lond. 1827. 1973

CAWTHORN (JAMES).

Poems, by the Rev. Mr. C. Late Master of Tunbridge School. 4to. Lond. MDDCLXXI. (1771.) (Two copies.) 1974

CEBÂ (ANSALDO).

La Principessa Silandra tragedia. 8vo. Genova. 1621. 1975

CEBES, THEBANUS.

Tabula Cebetis Græce, Arabice, Latine. Item Aurea carmina Pythagoræ, cum paraphrasi Arabica, auctore Iohanne Elichmanno cum præfatione Cl. Salmasii. 4to. Lugd. Bat. 1640. 1976

CECCHI (GIOVANNI MARIA).

Il Servigiale Comedia. Nuouamente stampata, con gli Intermedii. 8vo Fiorenza. 1561. 1977

"Rare." *MS. note by Mr. Dyce.*

Comedie. Libro Primo. La dote, la Moglie, il Corredo, la Stiaua, il Donzelo, gl' Incantesimi, lo Spirito. 8vo. Venetia. 1585. (Two copies.) 1978

Le Maschere e Il Samaritano commedie ora per la prima volta pubblicate per cura d' un accademico della Crusca. 8vo. Firenze. 1818. 1979

CECCHINI (PIERMARIA) called FRITTELLINO.

La Flaminia Schiava. Comedia. 8vo. Milano. 1610. 1980

CECCO D' ASCOLI.

¶ Lo illustro poeta Cecho dascoli: con comento nouamente trouato: ⁊ nobilmente historiato: reuisto: ⁊ emendato: ⁊ da molta incorrectione extirpato et da antiquo suo vestigio exemplato. ⁊c. 4to. *End.* ¶ Impressum Venetiis per Melchiorem de Sessa Anno domini. 1510. die. 27. Aprilis. 1981

David Garrick's book-plate.

CEI (FRANCESCHO).

Sonecti Capitvli Canzone Sextine Stanze et Strambocti composti per lo excellentissimo F. C. Ciptadino Fiorentino in lavde di Clitia. Sm. 8vo. *End.* Firenze. 1514. 1982

* Lopere del preclarissimo poeta F. C. Ciptadino Fiorentino in lavde di Clitia. 8vo. *End.* Firenze. 1519. 1983

CELESTINA.

Pornoboscodidascalus Latinus. . . . Lingua Hispanica ab incerto auctore instar ludi conscriptus Celestinæ titulo. . . . . Caspar Barthius . . . Latio transscribebat. Accedunt dissertatio ejusdem . . . Item Leandris, et Musaeus. 8vo. Francof. 1624. 1984

CELLINI (BENVENUTO).

Vita di Benvenuto Cellini Orefice e Scultore Fiorentino, da lui medesimo scritta. 4to. Colonia. n. d. 1985

* Vita scritta da lui medesimo tratta dall' autografo per cura di Giuseppe Molini. 12mo. Firenze. 1830. (Vol. 26 of Biblioteca Italiana Portatile.) (Two copies.) 1986

Memoirs of Benvenuto Cellini, a Florentine Artist; written by himself: containing a variety of information respecting the Arts, and the history of the sixteenth century. Now first collated with the new text of Giuseppe Molini. With notes of G. P. Carpani. Translated by Thomas Roscoe. 8vo. Lond. 1850. 1987

CELSUS (A. CORNELIUS).

De medicina libri octo cum notis Joan. Caesarii [et aliorum]. Cura et studio Th. J. ab Almeloveen. Accedunt J. Rhodii vita C. Celsi . . . itemque loci aliquot Hippocratis et Celsi ab Henr. Stephano Παραλληλως concinnati. 8vo. Lugd. Bat. 1746. (Portrait.) 1988

——. Reprint. 8vo. Rotterodami. 1750. 1989

A. C. Celsus et Q. Serenus Samonicus de Medicina alter, ut ab Almeloveenio editus est A. 1713. alter, ut a Constantino A. 1566. Ed. novissima . . . Epistolæ sex accedunt Cel. Jo. Bapt. Morgagni. 2 vols. 8vo. Patav. 1750. 1990

MS. notes.

De re medica libri octo . . . Recensuit J. Valart. 12mo. Parisiis. 1772. 1991

CENCI (GIACOMO).

* Gli Errori. Comedia. Nvovamente uenuta in luce. 8vo. (Vinegia.) n. d. (Two copies.) 1992

MS. notes.

CENSOR.

The Censor. [By Lewis Theobald.] 3 vols. 12mo. Lond. 1717. 1993

Autograph of "Elizabeth Carter, 1735, ex dono patris."
"This book belonged to the celebrated Mrs. Carter, whose autograph is in each volume."—*MS. note by Mr. Dyce.*

* The Dramatic Censor; or, Critical Companion. [By Francis Gentleman.] 2 vols. 8vo. Lond. 1770. 1994

Autograph of "R. Farmer" and MS. note by him.

CENSORINUS.

Liber de die natali, cum perpetuo commentario H. Lindenbrogii, nec non notarum spicilegio . . . ut et C. Lucilii, Satyrarum quæ supersunt reliquiæ . . . ex recensione Sigeberti Havercampi. 8vo. Lugd. Bat. 1743. 1995

CENT NOUVELLES.

Les Cent Nouvelles Nouvelles. Edition revue . . . et précédée d'une introduction par Le Roux de Lincy. 2 vols. 8vo. Par. 1841. 1996

CENTLIVRE (SUSANNA FREEMAN, afterwards MRS.)

The Works of the Celebrated Mrs. Centlivre. In Three Volumes. (Portrait.) 8vo. Lond. 1760–1. 1997

Volume the First. Containing, The Life of the Author. Perjur'd Husband. Beaux's (Beau's) Duel. Gamester. Basset Table. Love at a Venture. Stolen Heiress.

Volume the Second. Containing, Love's Contrivance. Busy Body. Marplot in Lisbon. Platonic Lady. Perplexed Lovers. Cruel Gift.

Volume the Third. Containing, The Wonder: a woman keeps a secret. The Man's Bewitch'd. Gotham Election. Wife Well Manag'd. Bold Stroke for a Wife. A Bickerstaff's Burying. The Artifice.

The Perjur'd Husband: or, The Adventures of Venice. A Tragedy. 4to. Lond. 1700. 1998

CENTO NOVELLE.

Le Cento Novelle Antiche secondo l' edizione del MDXXV corrette ed illustrate con note. 8vo. Milano. 1825. 1999

CERVANTES SAAVEDRA (MIGUEL DE).

* [Engraved titles.] The History of Don-Quichote. The first (–second) parte. [Printed title.] The second part of the History of the valorous and witty Knight-Errant, Don Quixote of the Mancha. Written in Spanish by Michael Cervantes: and now translated into English (by Thomas Shelton). [First English translation.] 2 vols. (in 1). 4to. Lond. (1612–) 1620. 2000

* Exemplarie Novells; in sixe books . . . Full of various accidents both delightfull and profitable. By M. de C. Saavedra; one of the prime wits of Spaine . . . Turned into English by Don Diego Puede-Ser [i.e. James Mabbe]. Fol. Lond. 1640. 2001

Nouvelles . . . Traduction Nouvelle. Troisième édition. 2 vols. 12mo. Amsterdam. 1731. 2002

Persiles and Sigismunda: a celebrated novel. Intermixed with a great variety of delightful histories and entertaining adventures. Written in Spanish . . . translated into English from the original. 2 vols. (Portrait.) 12mo. Lond. 1741. 2003

* The History of the Ingenious Gentleman, Don Quixote of La Mancha; translated from the Spanish, by Motteux. A new edition, with copious notes; and an essay on the life and writings of Cervantes. 5 vols. 8vo. Edinb. 1822. 2004

CESARI (CESARE DE').

Cleopatra Tragedia. 8vo. Venet. 1552. 2005

Scilla Tragedia. 8vo. Venet. 1552. 2006

CHABOTIUS (PETRUS GUALTERIUS).

Petri Gualterii Chabotii expositio analytica in universum Q. Horatii Flacci poëma ex ipsius commentariis. 8vo. Par. 1582. 2007

Autograph and MS. notes of "J. Jortin."

CHALKHILL (JOHN).

Thealma and Clearchus. A Pastoral History, in smooth and easie Verse. Written long since by John Chalkhill, Esq.; An Acquaintant and Friend of Edmund Spencer. 8vo. Lond. 1683. 2008

Thealma and Clearchus. A pastoral Romance. [Reprint of Thealma and Clearchus. . . . Lond. 1683.] First published by Isaac Walton, 1683. A new edition revised and corrected (by S. W. Singer). 8vo. Chiswick. 1820. 2009

With reprint of the original title-page.

CHALMERS (GEORGE).

The Life of Thomas Ruddiman . . . To which are subjoined new anecdotes of Buchanan. (Portrait.) 8vo. London. 1794. 2010

* An Apology for the believers in the Shakspeare-Papers, which were exhibited in Norfolk-Street. [Anon.] 8vo. Lond. 1797. 2011

* A supplemental apology for the believers in the Shakspeare-Papers: being a reply to Mr. Malone's answer, which was early announced, but never published: with a dedication to George Steevens, and a postscript to T. J. Mathias. 8vo. Lond. 1799. 2012

An Appendix to the Supplemental Apology for the believers in the supposititious Shakspeare-Papers: being the documents for the opinion that Hugh M'Auley Boyd wrote Junius's Letters. 8vo. Lond. 1800. 2013

The Poetic Remains of some of the Scotish Kings. Now first collected by G. C. (Portrait of King James I.) 8vo. Lond. 1824. (Two copies.) 2014

CHAMBERLAINE (JAMES).

A sacred poem. Wherein the birth, miracles, death, resurrection, and ascension of the most holy Jesus are delineated. With his prayer before his apprehension. Also eighteen of David's psalms; with the book of Lamentations, paraphras'd. Together with poems on several occasions. 8vo. Lond. 1680. 2015

CHAMBERLAINE (ROBERT).

The Swaggering Damsell. A comedy. Written by R. C. 4to. Lond. 1640. (Two copies.) 2016

No. 2. Wants some of the introductory matter.

CHAMBERLAINE, or, CHAMBERLAYNE (WILLIAM).

Loves Victory. A Tragi-comedy. 4to. Lond. 1658. 2017

* Pharonnida: a heroick poem. (Portrait.) 8vo. Lond. 1659. (Two copies.) 2018

CHAMBERS (MARIANNE).

The School for Friends, a comedy, in five acts. Fourth edition. 8vo. Lond. 1806. 2019

CHAMBERS (SIR WILLIAM).

A Dissertation on Oriental gardening. Second edition, with additions. To which is annexed an Explanatory Discourse by Tan Chet-qua, of Quang-chew-fu, Gent. 4to. Lond. 1773. 2020

The engraved title is dated 1772.

CHANDLER (EDWARD, Bishop of Durham).

A Defence of Christianity from the prophecies of the Old Testament; wherein are considered all the objections against this kind of proof, advanced in a late discourse of the Grounds and Reasons of the Christian Religion. Second edition. 8vo. Lond. 1725. 2021

CHANDLER (RICHARD).

The History of Ilium or Troy: including the adjacent country, and the opposite coast of the Chersonesus of Thrace. By the author of "Travels in Asia Minor and Greece." 4to. Lond. 1802. (Four copies.) 2022

CHANSIERGES ( ).

Les Avantures de Néoptoleme fils d'Achile. Propres à former les mœurs d'un jeune Prince. 8vo. La Haye. 1719. 2023

CHAPELAIN (JEAN).

La Pucelle ou la France delivrée. Poëme heroïque. Troisième édition. 8vo. Paris. 1657. 2024

CHAPMAN (GEORGE).

Σκια νυκτος. The Shadow of Night: containing two poeticall hymnes, Devised by G. C. [Hymnus in Noctem & Hymnus in Cynthiam.] [Orig. ed.] 4to. Lond., R. F. for W. Ponsonby. 1594. 2025

* Ouids Banquet of Sence. A Coronet for his Mistresse Philosophie, and his amorous Zodiacke. With a translation of a Latine coppie, written by a Fryer, Anno Dom. 1400. [First ed.] 4to. Lond. 1595. 2026

MS. notes inserted. Autographs of "T. Park" and "Tho. Hill." Sir Mark Sykes's copy.

CHAPMAN—(*continued*).

Another edition. 12mo. Lond. 1639. 2027

The Blinde begger of Alexandria, most pleasantly discoursing his variable humours in disguised shapes full of conceite and pleasure. As it hath beene sundry times publickly acted in London, by the right honorable the Earle of Nottingham, Lord high Admirall his seruantes. [Orig. ed.] 4to. Lond., William Iones. 1598. 2028

* A pleasant Comedy entituled: An Humerous dayes Myrth. As it hath beene sundrie times publikely acted by the right honourable the Earle of Nottingham Lord high Admirall his seruants. By G. C. [Orig. ed.] 4to. Lond., V. Syms. 1599. 2029

* AL FOOLES A Comody, Presented at the Black Fryers, And lately before his Maiestie. [Orig. ed.] 4to. Lond. 1605. 2030

Dedication to Sir Thomas Walsingham, a reprint [by Mr. Collier] inserted (one leaf.)

Eastward Hoe. As it was playd in the Black-friers. By The Children of her Maiesties Reuels. Made by G. C. Ben: Ionson. Ioh: Marston. [Orig. ed.] 4to. Lond. 1605. 2031

"The leaves (E, E 2) containing the obnoxious passage are inserted."—*MS. note by Mr. Dyce.*

The Gentleman Vsher. [Orig. ed.] 4to. Lond. 1606. 2032

Monsievr D'Olive. A Comedie, as it vvas sundrie time acted by her Maiesties children at the Blacke-Friers. [Orig. ed.] 4to. Lond. 1606. (Two copies.) 2033

No. 2. Wants the leaf H. 4.

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The second piece has a separate title as follows—Too Late to call backe Yesterday. And To-Morrow comes not yet. . . . By R. D. 1639.

A New Tricke to Cheate the Devill. A Comedy. Written by R. D. Gent. 4to. Lond. 1639. 2821

The City-Night-Cap: Or, Crede quod habes, et habes. A Tragi-Comedy. As it was Acted with great Applause, by Her Majesties Servants, at the Phœnix in Drury Lane. 4to. Lond. 1661. 2822

DAVENPORT (W.).

King John and Matilda: a Tragedy. As it was acted at the private House in Drury Lane by her Maiesties Servants with great applause. Written by W. Daven[port] Gent. 4to. Lond. 1662. 2823

According to Baker and Lowndes written by R. Davenport.

[DAVEY (M.)] ?

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Legend of Saint Swithin: a Rhyme for Rainy Weather. With twelve illustrations by John Faed. 4to. Lond. 1864. 2825

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* Davison's Poetical Rhapsody. With a Preface by Sir Egerton Brydges. (Second title: This edition is the fifth publication, in octavo, printed at the private press of Lee Priory, Kent.) 3 vols (in one). 8vo. Kent, 1814-17. 2835

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Lexicon Rhetoricum Cantabrigiense. E margine MS. Harpocrationis, Bibl. Publ. Cantab. DD. 4. 63. Exscripsit eo consilio ut ederetur P. P. D. 8vo. Cantab. 1834. 3110

Miscellaneous notes on Inscriptions. By the late Professor D. With some addenda to his Adversaria. 8vo. Camb. 1835. 3111

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* A Collection of Poems. By several hands. 6 vols. Lond. J. Dodsley. 1782. 8vo. (*See also* 6459.) 3120
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